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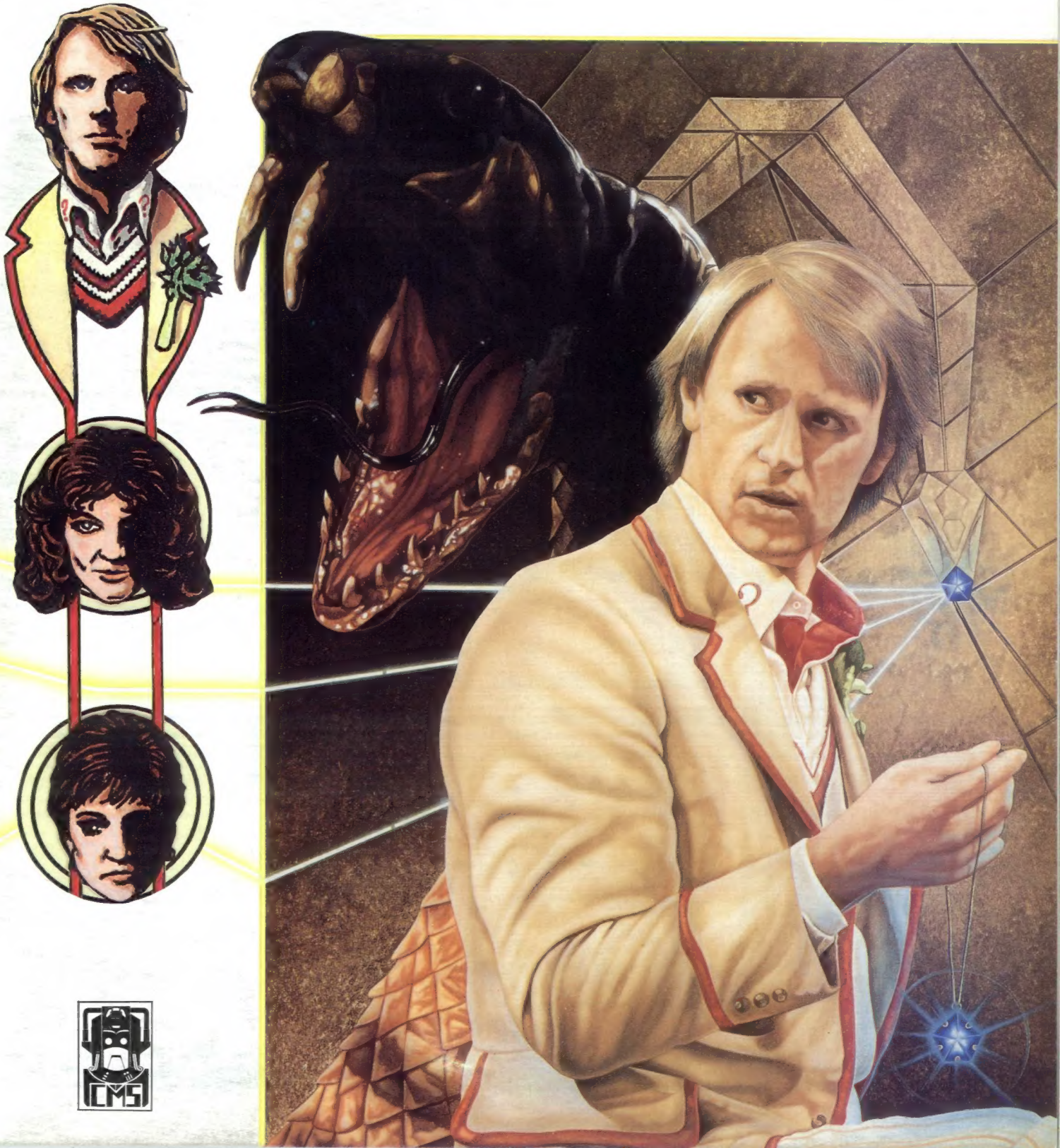
DOCTOR WHO

IN-VISION

SNAKE DANCE

THE MAKING OF A TELEVISION DRAMA SERIES



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Extracts from the poems of TS Eliot

"The great snake lies ever half awake, at the bottom of the pit of the world, curled
In folds of himself until he awakens in hunger and moving his head to right and to left prepares for his hour to devour"

The Rock

"We must be still and still moving
Into another intensity
For a further union, a deeper communion"

East Coker

"At the still pint of this turning world. Neither flesh nor fleshless;
Neither from nor towards; at the still point, there the dance is,
But neither arrest nor movement. And do not call it fixity.,
Where past and present are gather. Neither movement from nor towards,
Neither ascent nor decline. Except for the point, the still point,
There would be no dance, and there is only the dance."

Burnt Norton

Rough Guide to... *Manussa*

Socio-Political Background

The present Manussan civilisation is a haunted shell of its former majesty. The ruins of two huge empires can be seen in every aspect of modern life, and its this fascination with the past that brings the tourists by their thousands every cycle.

Over 1000 years ago, the Manussan civilisation reached its peak. Sociological analysis suggests Manussa to have been settled from Earth prior to the Great Breakdown, but the general collapse of Galactic civilisation appears to have passed it by as the Manussans developed a vast array of bewildering sciences still lost to us today. A benevolent and peaceful Empire encompassed the majority of populated worlds in the Scrampus system, including Brus, Ganymede IV and Deva Loka, as the Manussans seemed set to become a major interstellar power.

➤➤DEVA LOKA: Full list of hotels and night-spots in this garden paradise.

The only flaw, as the Manussans saw it, lay in themselves. Despite their great learning, their calm and orderly civilisation, their exquisite artwork and culture, they were still imperfect. They possessed petty, destructive feelings of jealousy and hatred, lust and violence, and their leaders believed it would be in the best interests of the Manussan Empire as a whole if they were to remove these flaws from their society.

THE LEGEND OF THE MARA: Modern political observers blame the collapse of the Manussan Empire on the negligence of the Emperor and pressures for independence from the incorporated worlds. The planet's legends tell a more colourful tale. Supposedly, a huge snake-like creature, the Mara, was created out of thin air as all the evil of the entire population was extracted and stored within a single blue crystal. The story tells of the terrible day when the entire Manussan Empire fell apart: " A great shadow of evil controlling men's minds and turning child against parent".

➤➤METEBELIS III: Mental engineering holidays with the eight-legs.

A cult of terror established itself almost overnight. The Sumaran Empire was was the exact opposite of its enlightened predecessor, holding the population in abject slavery at the beck and call of mystical shamens who preached a gospel of fear, pain and primitive superstition. For three hundred years a dark age of technological wasting prevailed as Manussa became a state in decay.

The end came as a group of mystics calling themselves the Snakedancers led a rebellion against the Sumaran dictator, now known to followers of its satanic personality cult as the Mara, which culminated in a battle within the chamber of the Great Crystal where a pure champion from Scrampus I, the 'Sky Hero' triumphed over its temptations. The Mara was banished to the 'Dark Places of the Inside" where it is said to lurk to this day, while the Sky Hero declared himself first Federator of the Free Worlds — later corrupted to the Three Worlds.

RECENT HISTORY

The Snakedance itself was banned some four hundred years after the destruction of the Mara. Though the legends indicated it to be a way of clearing the mind to resist the powers of the Mara, the then Federator felt it had become a draw for unsavoury elements attracted to its evil personality cult. This decision proved unusually far-sighted, as the celebrations of the 500th Anniversary of the Mara's fall were marred by an attempt to revive the Mara cult through the use of mass hypnosis and a large rubber snake which was foiled only by the then heir to the Federator's throne, in whose honour the capital city was later renamed London.

Climate

As Manussa enjoys a climate of constant sunshine and very low levels of precipitation, it is strongly advised that first-time visitors avoid the months of high summer. Mid-day temperatures can hit 140° Farenheit and many buildings lack climate control. The vast ma-

Manussa — Type 314S
Atmosphere:
98% O_2/N_2 Normal
Gravity 96% Terran Normal

jority of the planet's surface is a desert wasteland which becomes a mud-soaked slurry of dirt and filth during the three weeks of the rainy season, when tourists from Ogros and Kastria routinely pack its resorts, making early booking essential.

Immigration and Customs.

Exchange rates between Manussan and majority interstellar currencies are currently very favourable, but formal bureau de change are rare and many of London's market traders lack access to credit processing facilities. It is therefore advisable to ensure you obtain sufficient hard cash for your visit before leaving for Manussa, and only the desperate should deal with the Bazaar's money lenders.

A major problem of recent years has been the plundering of Sumaran artifacts by unscrupulous locals. If offered such antiques, visitors should insist on seeing a Certificate of Sale signed by the Director of Research before making a purchase, as illegally exported artifacts may be confiscated at the spaceport, where officials are authorised to conduct *full body searchs* on departing visitors.

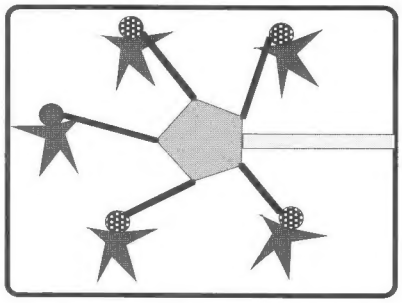
Health Issues.

Visitors are advised to obtain inoculations against Scrampan Flu, Malaria and Lazar's Disease (all covered by Terminus Co-Operative's tropical diseases course B), and the Manussan Visitor and Conference Bureau insists all visitors carry a small phial of snake-bite serum at all times. The Ministry of Public Health also warns they can accept no responsibility for deaths or nerve damage incurred by visitors who conduct clandestine — and illegal — visits to the mystics who still lurk on the Snakedancers' Plateau.

Sights and Sounds

MUSEUM OF ART AND CULTURE: Centrepiece of this vast repository for the collected treasures of the Ancient Manussan Empire and the later Sumaran Empire is the Great Mind's Eye, the large crystal which forms an integral part of the Mara legend. The crystal is displayed in a large darkened amphitheatre complete with atmospheric lighting and music which creates a positively electric, but somewhat sinister atmosphere.The display of refraction and reflection from within the crystal to the mirrored walls creates a truly breath-taking experience. Elsewhere in the complex is a display of sculptures and pottery located by Federator Lon at the time of the anniversary coup, many of which still show signs of the damage they incurred during this incident.⑨

THE CHAMBER OF THE MARA: The scene of the final battle between the Snakedancers and the Sumaran junta, this was the ancient home to the Great Crystal and is especially popular with those whose tastes incline towards the more bloodthirsty aspects of Manussan history. Although there is often a queue to visit the Chamber, it is worth the wait to see the huge carving of the rearing snake and the beautiful Sumaran heiroglyphics that adorn the walls. People are also drawn to the cave system in the hope of discovering the secret entrance to an additional labyrinth of secret passages which is rumoured to be located within the Chamber itself — see if you can find it, but DON'T touch any of the hieroglyphs themselves!



Guided tours around the Caverns run every half-hour, and translation devices are available for all possible off-world visitors. The historical nature of the cave system makes it difficult for visitors with mobility problems to visit, so disabled and non-bipedal lifeforms are advised to check with the MVCB before making a special visit.⑩

THE CENTRAL BAZAAR: Food, clothing and jewellery are attractively priced for off-world visitors, and local traders regard haggling as a matter of honour and are often willing to drop their prices. Local street entertainers are often to be found, particularly in the run-up to the 10-yearly Janissary Celebrations.

One word of warning. It's easy to lose count of the number of roadside hawkers who offer to tell fortunes or explain the "mysteries of the Dark Places of the Inside" to gullible tourists — for a fee. More often than not, after parting with your hard-earned credits and entering their gaudily painted tent, you'll find yourself in a hall of tatty mirrors facing an inflatable snake.π

ORIGINS: SNAKEDANCE was the only story of season 20 where the use of an old monster or character wasn't intended primarily as a celebration of **Doctor Who**'s anniversary year. Although the Mara counted as an old enemy, their inclusion in a sequel to KINDA was planned as early as autumn 1981, once Eric Saward had seen the full scripts for the Deva Loka story and considered the worth of continuing the notion of Tegan still being subconsciously possessed.

The other angle was Saward's growing fondness for the character of Tegan. Of all the regulars, including Peter Davison's Doctor, she was the one he felt most inspired towards writing for and developing as a character. In his eyes she was the opposite of the vulnerabilities the production office team had wanted to build into the personality of the fifth Doctor.

Speaking to *DWB* in the mid-Eighties Eric Saward proffered this opinion on the line-up of TARDIS regulars. "There were too many companions. Trying to write dialogue for four characters when it should really be two is murder. If we'd just had Janet and Peter the contrast would have been excellent — critical, curious, tenacious — all the elements I think make a strong and insightful companion against a weaker, much more vulnerable Doctor. Tegan was the best companion not just because of good writing, but because of Janet Fielding's skill as an actress. Her performances in Christopher Bailey's scripts confirmed that."

As with season 19 plans evolved that would allow each of the central characters to take centre stage for one serial. ARC OF INFINITY was solidly a Doctor story. MAWDRYN UNDEAD would split between concentrating on the new male companion and on the show's guest from the past, while TERMINUS would round off Sarah Sutton's two years in the series with a spotlight on Nyssa. That left Janet Fielding, and what better vehicle for her than a reprise of that schizophrenic personality she had displayed to such rave reviews in KINDA?

SCRIPT: Christopher Bailey and Eric Saward got together shortly after the main studio sessions for KINDA had completed. Bailey had been the find of Saward's predecessor, Christopher Bidmead. Although Bailey had virtually no script writing experience prior to **Doctor Who**, Bidmead had been impressed both with his ideas and his novel approach to story-telling which, in KINDA, had been highly surreal. In his words Bailey had, "...a very deep conviction about his ideas."

Antony Root had done the most work polishing the scripts, but this still left a lot for Saward to do when he took over fully as Script-Editor in April 1981. The main effort was tightening and restructuring the last two episodes to give a bit more pace and sense of building towards the traditional climax pay-off expected of any **Doctor Who** serial.

Nevertheless, despite the amount of work involved, by the end of KINDA Saward felt he wanted a writer of Bailey's calibre on board who could contribute more than just standard space opera fare. The notion of a sequel had occurred to Saward during KINDA's recording which is why he asked Davison and Peter Grimwade for a change of reaction to Tegan's statement at the end of KINDA part four that she is now free of the Mara. Instead of a reassuring affirmative, the Doctor's glance is distinctly non-committal.

Bailey delivered a plot outline called *Snake Dance* (later shortened to just SNAKEDANCE) early September 1981, and was duly rewarded with a commission to pen a full story breakdown on September 28th.

SNAKEDANCE was far more the traditionally scripted story with a less overt sense of parable and a more distinguishable beginning, middle and end. It was however unusual in that there was no body count whatsoever except, arguably, the Mara itself in the final scene.

Bailey worked on his storyline for three weeks, alongside scripting the part four padding scenes for KINDA needed for the remount in EARTHSHOCK's first studio. He delivered both on October 19th and was contracted to pen four draft scripts a few week's later on November 9th.

As with KINDA Bailey's great strength was his ability to draw interesting and well rounded characters. Lon he describes as the indulged son of the Federator of the Three Worlds; deeply bored and spoilt, craving excitement at any cost. His age is listed as early twenties although Fiona Cumming, by her casting, would pull that forward to 19, going on 20.

Lon's mother, Tanha, Bailey cites as being in her early forties; "...a pleasant if privileged woman, deep down irked by the restrictions of being the Federator's wife. Silly where her son is concerned". Just as he had done with KINDA, Christopher Bailey could not resist the urge to use apposite names borrowed from words in religious texts, though in a letter to fan Matthew Prince with whom he corresponded for some time he later regretted this, commenting "there was a certain amount of disrespect in using religious terms as names for characters, particularly when I am using these characters for my own private purposes". Tanha is a Palestinian word meaning a thirst, a desire for fulfilment. Chela, the Director's assistant, is a straightforward lift from the Hindu word for a servant boy, a disciple and a follower of esoteric philosophy. Originally the showman Dugdale was named Duchan — in Hebrew, a platform used by a temple priest to pronounce benediction — but it was changed,

presumably to avoid unintended comparisons with Dukkha from KINDA or even Duggan from CITY OF DEATH.

Perhaps harking back to his own college days Bailey describes Ambril as a Manussan equivalent of an ageing Oxford don; "In his fifties, a fastidious, vain and deeply complacent academic". Curiously, the only central character not given a firm description is Dugdale. Although his tent/pitch is carefully described as fronted by an entrance crudely painted to look like the mouth of a cartoon snake (complete with a winking eye), the appearance of the showman is left totally to the Director's discretion.

SCRIPT EDITING:

SNAKEDANCE being the first story commissioned for season 20, it gave Eric Saward a greater opportunity to work with Christopher Bailey on the story's structure. The hectic rush to fine tune EARTHSHOCK was abating as Christmas 1981 approached, and with other stories still only in the coaxing story development stages, the number of meetings between the two writers was greater than normal as collaborative work on SNAKEDANCE continued.

At the time the story was commissioned there were no plans to make it a studio-only story. Bailey was very precise about describing the rocks around the cave entrance as being "...sculpted into a fearsome likeness of a snake's mouth; open, fangs bared, poised to strike". Similarly attentive to detail his description of the market place deliberately stresses its feel of an Eastern bazaar.

Draft scripts for episodes one and two were handed in January 29th 1982, by which point the structure of the new season had been determined by Producer John Nathan-Turner as five four-part serials, a two-parter, and a grand finale four-parter starring the Daleks which Saward himself intended to write. Also by the end of January work on Johnny Byrne's story was advanced enough for some logistical detail to be known. Adamant he wanted to film abroad this year, Nathan-Turner saw in Byrne's work the avenue that would make this possible. The opportunity was there too in Bailey's material, but a trip to North Africa or to any other Mediterranean countries could not be funded from this year's budgets. So ARC OF INFINITY won the location battle and dictated a move to second in production order to take advantage of longer hours of daylight. SNAKEDANCE, however, had to look bright and more arabesque, hence the decision to do this one as an all-studio venture.

The closeness Bailey and Saward maintained throughout the scripting period meant there was little need for major rewrites. Indeed the finished four scripts (episodes three and four were delivered on February 8th) only show one case of late inserted material. This was the scene in part two immediately after Ambril has had the Doctor thrown out of his house. The two pages of dialogue between Tegan and the snake-headed image in the mirror — the only instance in the story where the Mara does not speak through Tegan's mouth — was appended on March 9th.

Eric Saward's only direct contributions were the first couple of pages of linking material to events in ARC OF INFINITY, plus some stage directions concerning the fact that Nyssa has now changed into a new outfit and is keen to get the Doctor's approval.

For the benefit of production team members unfamiliar with events in KINDA, Christopher Bailey included in the scripts a re-iteration of someone's appearance when possessed by the Mara. "When a person is possessed by a Mara, a snake design is seen on the victim's arm, while the eyes and mouth become red and inflamed. The timbre of the voice also lowers. Because Tegan is still in a state of flux – her own personality is able to break through from time to time – she has yet to develop the above symptoms".

While almost all Bailey's stage directions were heeded by the production team, his specific description of the ceremonial snake was the one idea that wasn't. "The ceremonial snake is a massive body stocking worn by one person. The head is of papier-mache with an elaborate, gaudy crystal in its mouth".

DIRECTOR AND TEAM:

There were several reasons why Fiona Cumming was the ideal choice to direct this story. With a track record stretching back to William Hartnell's THE MASSACRE OF ST. BARTHOLOMEW'S EVE there was virtually nothing she did not know about the mechanics of making **Doctor Who**. Her first **Doctor Who** as a Director, CASTROVALVA, had been the top rated serial of that year. She had a good rapport with all the lead actors, particularly the sometimes temperamental Janet Fielding, and was known to be strong handling dramas geared to performance rather than action/adventure. Also, being a close personal friend of John Nathan-Turner gave her a far greater insider's empathy with the series as a whole than might be afforded a more removed freelance Director.

Over the next year or two Fiona Cumming would become one of the few people from the production arm of **Doctor Who** invited to appear at conventions in the USA.

Polish-reared Designer Jan Spoczynski made his first and only contribution to **Doctor Who** with SNAKEDANCE. Primarily a creator of sets for light entertainment programmes he was one of the few Designers at the BBC in 1982 known to favour having set construction farmed out to external companies, rather than done in-house, as a means to achieving more for a lower cost.

Returning to **Doctor Who** for only the second time in his career was senior Costume Designer Ken Trew. A recruit to the BBC during its expansion years in the late Sixties, Trew had been almost single-handedly responsible for the whole 'look' of the so-called UNIT family era. Engaged to work on TERROR OF THE AUTONS he totally redefined Jon Pertwee's image, ditching his predominantly black-and-white, Inverness caped outfits of season seven and substituting the ruffled shirts, velvet bow ties and colourful smoking jackets that would become viewer's lasting memories of the third Doctor in years to come. Likewise, at the request of Barry Letts, he took the UNIT regulars out of their champagne coloured, velcro-tied, slightly futuristic uniforms, replacing them with a subtle variation on standard British army attire. Lastly, and for all time, he created the image of Roger Delgado's Master with that distinctive black Nehru suit.

Some BBC documentation suggests Norma Hill was originally assigned to handle Make-up, but in the event the job went to Marion Richards, with whom Fiona Cumming had worked on CASTROVALVA. Her two previous **Doctor Who** had both been back-to-back in 1970. As with CASTROVALVA, THE AMBASSADORS OF DEATH and INFERNO had required her to make great use of her skills in prosthetic make-up. Even by 1982 she was still one of the few Designers in the BBC Make-up Department fully competent in this art. Oddly enough, SNAKEDANCE would not require any of these talents.

Returning to **Doctor Who** after a gap of two years was Visual Effects Designer Andy Lazell. Like Marion Richards, Lazell was skilled in the field of foam rubber technology. Unlike her, these qualifications would be very necessary for the special props required by Christopher Bailey's script. Promoted to Designer status in the late Seventies Lazell had served his time working with contemporaries such as Jim Francis, Steve Drewett and Mat Irvine on genre shows including **The Hitch Hiker's Guide to the Galaxy** and **Day of the Triffids**. But it was with **Blake's Seven** that he firmly cut his teeth, balancing the huge workload with Francis and Drewett on the last few seasons. His only previous **Doctor Who** was THE LEISURE HIVE.

Peter Howell was another ideal choice for the sequel to KINDA; his incidental music compositions having underscored that original serial. This would be Howell's fifth **Doctor Who** in just over two years. Lastly, overseeing electronic effects and the all-important Gallery Only day, was the ever-present figure of Dave Chapman. Booked to do ARC OF INFINITY as well, Chapman would not get a break from **Doctor Who** until story three in the season.

Apart from the actor chosen to play Chela, all the artists booked for SNAKEDANCE were the choice of Fiona Cumming, some of whom

she had worked with before, some were actors whose casting represented the achievement of long-held ambitions.

PRESTON LOCKWOOD Like Clive Dunn, Lockwood's talents are in managing to look a lot older than the artist's true age, an asset making him a boon for casting Directors and Producers keen to avoid putting genuinely aged actors through rigorous performance requirements or shooting schedules, though by the time of SNAKEDANCE he was already 69. Describing himself as a supporting performer for stage, film and TV work, Lockwood's main credits are in the period movie industry. He was in the less than successful remake of *Julius Caesar* by Commonwealth United Films in 1969, followed by the much higher rated *Lady Caroline Lamb* two years later.

He appeared with Michael Caine and Janet Suzman in Don Siegal's *The Black Windmill* (1974) and thereafter in *Ransom* (1975), *The Juroriists* (TVM 1976), and *Absolution* (1980). Shortly before his brief appearance in SNAKEDANCE he played a small role in Terry Gilliam's highly surreal *Time Bandits* (1981) and afterwards went on to play in the BBC's Classic Serial adaptation of **The Scarlet Pimpernel**, before taking on roles in the final season of **Tenko** and **Miss Marple**. A moment of late fame for the man rather than the actor came in 1994 with a Channel 4 documentary profiling his local golf club, **The Club**. As TV reviewers across the papers commented, his acerbic comments on the narrow-minded committee members determined to exclude women from the clubhouse and "stop anyone dragging this place in the 20th century" stole the show. Preston Lockwood died on 24th April 1996, aged 83, his family requesting donations to the Imperial Cancer Research Fund in place of flowers.

JOHN CARSON Born in 1927, Carson is well known to fellow actors for his uncanny ability to mimic the distinctive voice of James Mason, which he has done in voice-overs for several commercials. Listed in directories as a "Stylish classical character and supporting actor with resonant voice" he made his first film in 1955, *The Adventures of Quentin Durwood*, an adaptation of Sir Walter Scott's novel co-starring Alec Clunes.

Although many classical parts followed, including *Dombey and Son* (1959), *Accidental Death* (1963) and *Emma* (1972), he is noted for a number of appearances in cult genre productions. For Hammer he did *Plague of the Zombies* (1966), *Taste the Blood of Dracula* (1971) and *Captain Kronos, Vampire Hunter* (1974). For the BBC he did the episode THIS BODY IS MINE for **Out of the Unknown** (1970) and the plays *The Man Who Haunted Himself* (1970) and *Come Out, Come Out, Wherever You Are* (1975), as well as episodes of **The Troubleshooters** and **Secret Army**. But perhaps his most unusual cult role was a voice-over part as one of the villains in the 1968 Gerry Anderson movie *Thunderbird Six*.

A year or so after completing SNAKEDANCE Carson found his career coming full circle as Barry Letts cast him for a role in the 1983 Classic Serial, **Dombey and Son**.

COLETTE O'NEIL Another hugely talented, predominantly stage-based actress, Colette O'Neil shot to fame in the epic Granada Television series, **Spoils of War** where she played one of the regular characters. Other TV appearances have included **Z Cars**, a guest role in **Coronation Street**, **Crown Court** and even **The Morecambe and Wise Show**.

While she has made appearances in some minor British films — *Wild Flowers*, *Dreams Lost, Dreams Found*, *Hard Travelling* and *Reasonable Force* — Colette O'Neil's forte has remained the theatre. For the National Theatre she did *Close of Play*, for the RSC: *Wars of the Roses* and *Histories*, and for the Royal Court productions of *Gay Landscape* and *A Pagan Place*.

Her connections with Fiona Cumming go as far back as their work together in productions at the Citizen Theatre, Glasgow before the future Director left to pursue a career in broadcasting. Thereafter the next time they worked together was years later in London in one of Fiona Cumming's editions of **Thirty Minute Theatre** for BBC2.

BRIAN MILLER A professional actor since 1960, Brian Miller is a native of Birmingham, although it was in Liverpool where he met his future wife, Elisabeth Sladen, during a repertory performance at the Liverpool Theatre. They married in 1968.

The greater majority of his career has been in the theatre, appearing in Canterbury, Wolverhampton, Manchester and Scarborough. A production of *How the Other Half Loves*, with Robert Morley, transferred him to London's West End stage, and from there to a Beckett double-bill at the Royal Court, an appearance in New York and at the Little Theatre Company, Bristol.

TV, radio and film roles have always seen Brian Miller playing character roles, from his semi-regular appearances as Jason, the ever-cheerful Brummie builder in **The Archers**, to the luckless Mr. Buttle, victim of a computer error, in Terry Gilliam's *Brazil*. In the science-fiction arena, he played a Federation commissar in the **Blake's Seven** episode *Horizon*. Only once has he ever stepped in front of the cameras with wife Elisabeth Sladen, and that was in 1978 for the series **Send in the Girls**.

JOHNATHON MORRIS Born in Urmston, Manchester 1960. Morris trained at the famous Bristol Old Vic Theatre School, where he was spotted by John Nathan-Turner in *As You Like It* and suggested to Fiona Cumming for the part of Ambril's servant, Chela.

Due to the length of time between recording and broadcast, SNAKEDANCE was not Morris' first TV appearance. He did a small part in a one-off play, **That Beryl Marston**, which was made and broadcast after his **Doctor Who** studios but before his co-starring role as John Geste in Douglas Camfield's August 1982 recorded adaptation of **Beau Geste**.

After **Doctor Who** and **Beau Geste** he went on to establish his name as the wimpish poet Adrian Boswell in nine series of Carla Lane's comedy **Bread**, as well as appearances in **The Professionals**, **The Prisoner of Zenda** (again for Barry Letts), **The Agatha Christie Hour** and even **Jackanory**.

On stage he has played Heathcliffe in a Cambridge Theatre production of *Wuthering Heights*, toured nationally playing Joe Orton in *Diary of a Somebody* and starred in *La Cage aux Folles* at the Palladium, and as Bill Snibson in the Adelphi Theatre run of *Me and My Girl*. In 1989 he won the Variety Club award for *BBC Personality of the Year*.

MARTIN CLUNES The son of actor Alec Clunes, Martin's career began with the English Shakespeare Company's play *The Henrys*, shortly after which he auditioned for the part of Lon in **Doctor Who**.

Always happy to acknowledge the launch SNAKEDANCE gave him, Martin Clunes has since gone on to appear in plays, dramas and comedies as diverse as **No Place Like Home**, **Hannay**, **Boon**, **Jeeves and Wooster**, **Lovejoy** and **Harry Enfield's Television Programme**.

In 1991 he was picked to co-star with Harry Enfield in a planned six episode comedy show, **Men Behaving Badly** for Thames TV. The series was dropped by ITV just as its second, Enfield-less, season won a Bafta Award, prompting the BBC to buy the rights to what rapidly became one of the top-rated programmes of the mid-Nineties. Recently Clunes starred in John Sullivan's big-budget comedy/drama **Over Here**, later sold to the USA.

His films include *The Russia House*, *Swing Kids*, *Carry on Columbus* and the 1994 comedy *Staggered* which he also directed. As a homage to **Doctor Who**, *Staggered* contains a short vignette where Clunes' character stumbles into a motel in Birmingham, seeking only peace and quiet, only to find the place over-run by costumed attendees of a **Doctor Who** convention.

Continued on page 7

THE MILLER'S TALE

The high standard of performance in SNAKEDANCE has been consistently noted by reviewers. Through a combination of luck and design FIONA CUMMING assembled about her a cast that represented both youthful energy and seasoned experience. Taking time away from his permanent roles as husband to ELISABETH SLADEN and father to the indefatigable SADIE, actor BRIAN MILLER recalls his days as Ringmaster to quite a different circus.

IT WAS 1982 and there really was a very buoyant atmosphere among all of us as we rehearsed SNAKEDANCE. The fleet had just sailed off for the Falklands and there was a feeling, almost a euphoria, up there in the restaurant at North Acton as we watched the events on television.

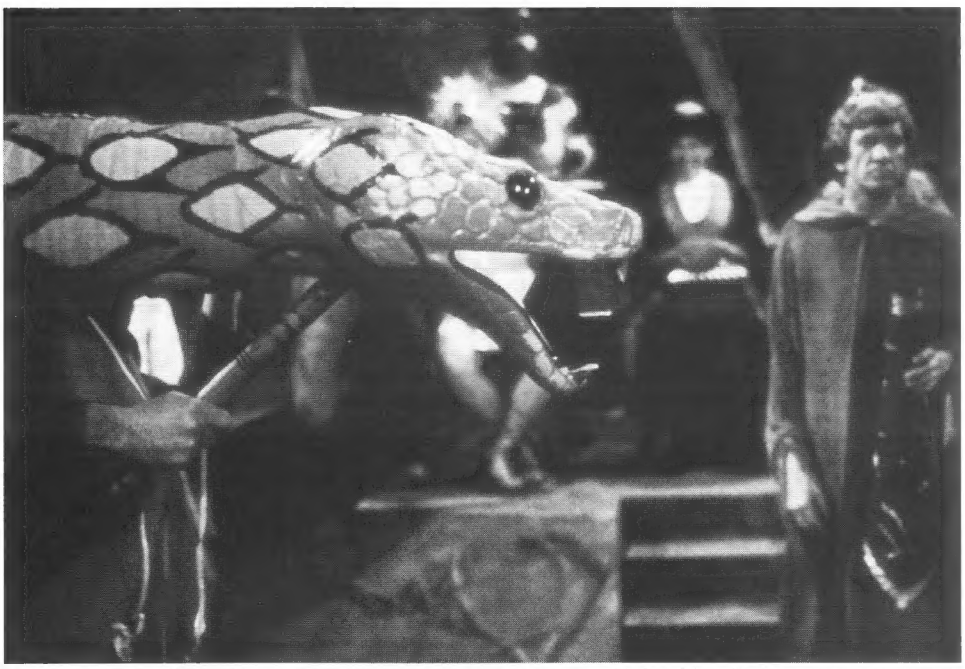
"One of the other rooms was rehearsing a big mystery thriller with Emlyn Williams, Robert Morley, Angela Lansbury and starring George Segal so, of course, the whole place was agog too that George Segal was in the building. Another of the other actors on SNAKEDANCE, I think it was Brian Grellis, actually encountered him in the lift and just stood there and exclaimed, "Hey, you're George Segal!" which prompted one of George's withering, somnambulant gazes.

"Our cast, of course, was quite starry too, although more so subsequently with the passing of time. Before Snakedance television had seen neither Johnathon Morris nor Martin Clunes — son of Alec Clunes who had been a big actor in his day. He was in Olivier's *Richard III* where he gets the dubious distinction of getting his head chopped off.

"I had worked with John Carson before. He had been in a production for Granada Television that Lis and I were both in called Send in the Girls, but I hadn't met Colette O'Neil before we did SNAKEDANCE.

"To this day I'll never know why Fiona Cumming wanted me specifically to play the part of Dugdale. It was quite a bolt out of the blue. My agent rang me one day to tell me I'd been offered a part in **Doctor Who**. In those days character actors tended to be offered parts like that straight away. Nowadays, even if it's only a very small role, you have to come in and read for the part and the Producer or Director then takes their pick from the list of candidates.

"What surprised me about the part in SNAKEDANCE was that my agent did an extraordinary thing. He asked to look at the scripts first — which is something he had never done before and has never done since. I told him I couldn't understand why he had done it. He said, "I just wanted to be sure it was good enough for you" which completely floored me.



"When the scripts came through I was quite thrilled. Obviously Lis, having done **Doctor Who** for so long, had asked me on occasions if she should put in a word for me, and until then I had always said no. I didn't want to be in it just because Lis had been in it. It had been her show, and anyway she had been out of it for nearly six years by this point. But these scripts really were very good and I remember thinking to myself at the time, "Oh good, **Doctor Who**. I'd love to do a **Doctor Who**.

"Dugdale was a character who was great fun to do. I've said frequently in other interviews I think it was a part ideally suited to Freddie Jones. He comes across as an unscrupulous charlatan and a rogue. I certainly didn't go out of my way to play him like Freddie Jones, but I maintained throughout a mental picture of the size Freddie Jones has when he's playing a role like that on screen.

"I also felt I was a bit young for the part. To me Dugdale should have been an older character. What saved me, I think, was the beard I had at the time. Not long before this role came up I had been in *The Caretaker* at Bristol, playing the Donald Pleasance part, the old guy, for whom a beard was essential if I was to carry it off convincingly. I'd been on the point of shaving it off when the **Doctor Who** scripts came through, so while I was privately of the opinion I was too young to play Dugdale, I felt the beard would help me carry it through more convincingly.

"All Dugdale's grand, theatrical gestures came from me rather than the script. Basically I am more at home on the stage than I am in front of a camera. The camera is a very inhibiting device and also quite unforgiving, whereas on stage you can allow yourself more breadth and be more in control of what you're doing. There are no constraints like little marks on the set telling you where you can and can't stand.

"Normally you would not give a theatrical performance in front of a camera, but I felt it was valid in the case of Dugdale as he was, by nature and by profession, a showman. His life was standing in front of his pitch beckoning in the public, so it seemed natural to give him that degree of sizing. None of Dugdale's character was written into the script. The way I played him was the way I offered it to Fiona during rehearsals. You come up with something you hope will be acceptable and if it isn't you go back to the drawing board and start again.

"About the only thing I did change in a subtle manner was my reaction to Janet Fielding's character, and that was only after we had all seen the costume she was wearing. I noted how short it was and how revealing. Her character was being presented almost in a sexual way due to the way the costume was designed and how Janet was using it. Realising this I modified Dugdale's reaction to her to make him seem more besotted as well as in awe of her.

"The nice thing about SNAKEDANCE was there were no tensions between the cast. It was a very relaxed and easy to get along show. I watched a clip of it recently and was surprised how much it reminded me of much bigger budgeted production; something like an Arabian Nights or a *Thief of Bagdad* movie. Very colourful."

COSTUMES:

Not for the first time in a John Nathan-Turner **Doctor Who**, the Costume Designer was given a big chunk of the available budget. Part of the reason was a perceived need to change the outfits of the regular companions for season twenty. Sacked from her job with *Air Australia* Tegan's new chic look was complemented by a white *Broderie Anglais* corselette ('boob tube') panelled at the back with stretch lacing. Shorts in a matching eggshell-white were trimmed with lacing from the corselette. The lightweight, collarless jacket was also in eggshell white and featured the same trim as the shots. A matching white belt and shoes, plus a sea-shell necklace completed the picture.

Nyssa's outfit was a bought white *Seersucker* blouse custom-panelled with a blue striped cotton fabric across the chest and along the sleeves. The skirt was cut in a pleated design from a multi-coloured flannel material. Wide loops in a pair of purple, needle-cord shots accommodated a belt cut from the same fabric as the skirt and tied at the front into a large bow. The idea was to furnish Nyssa with an outfit she could wear a number of different ways throughout her remaining four serials; skirt minus shorts, shorts minus skirt or, as in SNAKEDANCE, skirt and shorts together. However, according to John Nathan-Turner, during the first day of studio recording Peter Davison's wife, Sandra Dickinson, told Sarah Sutton the outfit made her look like "a walking deck-chair". Upset by this remark, Sutton refused to wear this outfit again in the series.

The major five guest artists all wore specially tailored outfits, although since most of them had to change at least once during production, the basis of the costumes were items bought from shops and then re-cut and embellished with trims and other accessories. In keeping with Fiona Cumming's vision of Morocco, the colour schemes and fabrics chosen by Ken Trew were all warm colours, North African in influence; matte browns, blacks, maroons and greens. As members of the ruling class, Lon, Tanha and Ambril's outfits were a mixture of rich mock velvets, silks and suedes. Since Manussa was not a technology-based society Trew designed all the clothing to look natural rather than synthetic in origin.

Ambril's clothes were deliberately stern and authoritarian, modelled on a judges robe, with a Russian style hat lending him an air of pomp. He wore an arrangement of white sashes for his business engagements, replacing them with purple sashes for the ceremony. In contrast Tanha was made to look bright and airy with multiple layers of matching chiffons and silks.

Lon's huntsman-styled apparel was a two-pronged effort to put over the image of a ruling aristocrat (hunting, shooting and fishing, perhaps) who was also an over-indulged son, wearing the very best his mother had brought for him. In designing his ceremonial robe, Ken Trew adopted Christopher Bailey's reference to it as a "sky hero's costume". Modelled after classical images of Hermes and Mercury, the main element was a Roman-styled foot warrior's tunic embroidered with blue and yellow cloud formation patterning.

Chela and Dugdale wore less ornate costumes. Chela's was based on the type of outfits worn by servants in colonial households during British Empire rule in the Middle East. Dugdale's suit was a mixture of themes; part showman, part circus ringmaster but with a central European look to its style, indicating he was not native to this region of Manussa.

Because of the large numbers of extras booked for this serial, all other costumes came from stock held by *Bermans*, including those worn by the fortune teller and Brian Grellis' Megaphone Man. The special headgear for the story — the imp masks, Lon's sky hero helmet and the Six Faces of Delusion head-dress — all came from the workshops of Richard Gregory's *Imagineering* company. After production had completed, John Nathan-Turner took home the Six Faces of Delusion prop, which he still owns to this day.

SET DESIGN:

Fiona Cumming had not long returned from a holiday in Morocco when she was approached to take on SNAKEDANCE. The script does not stipulate the climate of this world at all, although references to an 'Eastern bazaar' market and Dojjen's sand-pit out in the desert do suggest a hot planet.

Cumming wanted to give the audience was an intense feeling of heat and light; the kind of clear brilliance associated with African skies, a notion she communicated to Set Designer, Jan Spoczynski.

With money tight Spoczynski applied to the BBC's Design Department for permission to have sets built by an external company of scenery builders, *Artem*, arguing their rates were cheaper than equivalent BBC charges. After some debate this request was refused, necessitating a rapid re-think before the first studios and especially before the filming day at Ealing.

Pushed for time and resources, Spoczynski planned the Ealing sand-pit set as an elaborate construction of scenery flats, cut and scored to look like layers of slate, yet coated in sand-coloured *Artex* to make them more desert-like. To try and set this unusual design more in context, a freelance glass painter was engaged to provide a matte picture of the pit surrounding by flattened, vaguely pyramid-shaped ruins. This painting was positioned in front of the camera for the long-shot of Dojjen in his well which opens the story.

Somewhat dissatisfied with the over-all look of the film set, Spoczynski applied again to his managers for permission to go outside. This time the request was more sympathetically considered and he was allowed to commission half the sets from outsiders.

Artem were unable to make any contributions to block one, but they furnished the elaborate snake-mouthed cave entrance which was used as an exterior set the first day of block two and then, broken down and parts of it re-erected for the second day, as the inside of the secret cave door where Ambril is shown examples of early Sumaran artefacts. The rock wall flats from inside the cave mouth were also re-jigged to provide the scenery for the ceremonial chamber. *Artem*'s other contribution was the raised platform, pictogram and bas-relief studded rock walls into which the Great Crystal would be fitted during the highlight of the ceremony. Strips of neon light tubing sunk inlaid into the bas-reliefs so that the lines radiating out from the crystal could be illuminated on cue.

Other sets needed for Block Two were a black draped area for Tegan's dream sequences, a CSO area for the snake prop, Lon and Tanha's chamber, and all the TARDIS interiors including a recreation of Tegan's room as it appeared in THE VISITATION, but with the

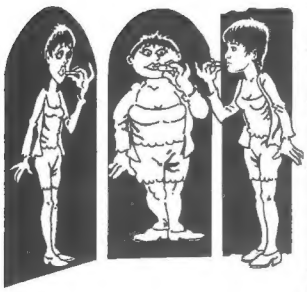
addition of the fancy dress costumes worn by the girls in BLACK ORCHID.

Block One was solely provided by BBC scenic crews. With construction time at a premium due to the late start, Ambril's office made use of elements left over from the set of the recently aired **Song for Europe**. This set went on to be used again in Block Two as Lon and Tanha's suite where it was augmented by a spiral staircase unit, once more a leftover from **Song for Europe**.

The market-place was a rag-bag line of tents and stalls, heaped into a picturesque disorder with a colourful riot of set dressings. To disguise the market's lack of true size, shots of this crowded bazaar were mostly shot in close-up from the pedestal cameras or high-up looking tightly down from a crane camera. Angled scenery flats, painted a dappled coppery brown and styled in the same crystallised slate formations as the cave rock obscured the bazaar's lack of true size. Materialising the TARDIS was not considered necessary for the story so Spoczynski took the unusual step of only erecting the door section of the jigsaw prop. The lack of the remaining bits was hidden behind a canopy of drapes and stall frames.

The hall of mirrors and the gypsy's tent were both simple sets using hung cloths for their boundaries. In the case of Dugdale's pitch, mirrors and cameras had to be carefully positioned to avoid the former reflecting the latter as well as the studio's lights.

Of all the Block One sets, the cell and adjoining corridors were the most visually striking. While again put together from texture-painted flats, it was a ceilinged construction lit mostly sideways on.



MAKE-UP:

BBC documentation suggests SNAKEDANCE originally had another Make-up Designer — possibly Norma Hill — assigned before the mantle passed to Marion Richards. Certainly Richards was not involved with the decision to cut Janet Fielding's hair short for the season. In his published memoirs John Nathan-Turner asserts it was his idea; wanting to give the character a distinctive hair style (the "Tegan cut") he hoped would become fashionable and copied by the show's viewers. However, despite the creativity of the original Designer and several attempts by a noted West End hair salon, the Producer was unhappy with the finished result, and this may have resulted in the production's late change of Make-up Designer.

The tight curls of THE KEEPER OF TRAKEN were finally abandoned for Nyssa this season. In their place, with Sarah Sutton's own hair now much longer, Marion Richards substituted a series of soft, layered waves.

Although Marion Richards had few special requirements to handle on this story, every single member of the cast, save for the regulars, had to be given foundation creams and make-up that would give then a sun-tanned, Mediterranean look suited to a desert climate.

Preston Lockwood's one day at Ealing required his legs as well as his face and hands to have a make-over. Nowhere near as old as he looks in the finished show, his face and hands were treated with layers of latex solution and 'old-age stipple' to give him his dry, wrinkled look. A flowing, white-haired wig completed the picture.

For the Mara victims Marion Richards went back and studied tapes of KINDA to learn how her predecessor, Suzan Broad had tackled the issue. As before she applied a blood red make-up around the eyes and asked the artists to gargle with a solution of cochineal to redden the insides of their mouths. Unlike KINDA, victims of Mara possession were not shown as having aged under the snake's spell. Instead, as possession became total, their features grew puffy and flushed, deepening until they appeared covered in a red rash. However these visible signs of possession weren't always present, as Lon only allows them to show at the height of the ceremony.

The one mandatory symbol of possession, the snake image on the arm, was provided as a *Letraset*-style washable tattoo, except for scenes requiring the snake to move, where Visual Effects took over.

VISUAL EFFECTS:

If one word would sum up the department's prime contribution to this story, it would be snakes. Snakes of all different shapes and functionality. The smallest version was a soft, perfect replica of a garter snake for the sequence where the Doctor allows one to bit him. This prop was fitted with hard resin jaws and fangs so the teeth would not visibly bend when pressed again the Doctor's wrist.

A fully articulated snake jaw was built by Effects for the overlay shots of Tegan seeing a Mara reflected in one of Dugdale's mirrors. Built to approximately the size of a goat's head, this skull was shot on the black-draped set, with a concealed aperture at the back so a puppeteer could flex the jaw open and shut in time to dialogue pre-recorded by Janet Fielding.

Another prop snake was the one seen around Tegan's arm. This one had an air bladder and a cable control mechanism fitted inside operated by an out-of-vision Effects assistant. Inflating the bladder filled out the snake's body like a bicycle inner tube, while pressing the cable release caused the snake's head to flex and the jaws to open.

The brightly coloured carnival snake wielded on sticks by some of the extras was a left-over Effects prop from KINDA, where it was seen briefly in part four as the intermediate stage between the small puppet snake and the large, human-operated version suspended from the studio's lighting rig. Still in its KINDA colours it was far more suited to its job of leading the carnival procession, complete with a fake Great Crystal in its jaws.

What Fiona Cumming calls 'the bad snake' was a large head and torso prop mounted on a stand. The most expensive single item in the show, this snake was essentially a moulded, latex sleeve stretched over a hydraulic mechanism. Pulling one lever caused the head to rear up, while another lever flexed the jaw fully open. A tongue was fitted inside the mouth and a tube connected so the prop could even drool on cue. This prop was shot against CSO blue so it could be mixed with the live-action set and an inlay picture of Janet Fielding's head. For one of the very last shots, the snake was pulled off its mechanism, brought over to the cave set and fitted with tubes linked to a 'goo pump'. This device, used in TIME-FLIGHT and ARC OF INFINITY, was a stirrup pump means of pushing volumes of goo along tubes to a pre-determined spot. When that pre-determined spot was the soft insides of a prop snake, however, the resulting flatulent sounds of air being expelled along with the goo reduced all witnesses to gales of laughter.

Almost all the Sumaran artefacts in Ambril's collections were bought items. The exception was the specifically referenced statue Ambril has given to Lon. This Mara snake with a crystal held between its fangs was specially made by a freelance prop builder. Two other artefacts, Sumaran candlesticks, were simply a pair of purchased candlesticks with rubber snake toys glued around them.

Three other Effects props were the glowing amulet (a bulb inside a resin casing, remotely powered, via concealed wires, by a transformer so it could glow on cue), a resin crystal ball wired to explode on cue, and a cannibalised *Walkman* for the Dream Suppresser.

FILMING:

The only set which needed to be shot on film was Dojjen's sand-pit. Again the reason was snakes. For safety and due to the possibility that the snakes might consume valuable time before deciding to act their parts, Fiona Cumming chose to do all the sand-pit scenes at Ealing. Stage 2 was booked for the day as were the services of Lighting Cameraman John Baker.

Janimals was the external company hired to provide the live snakes. After consultation with Fiona Cumming the Proprietor, Jan Gray, arranged to provide two small garter snakes and one large tree snake. Two garter snakes were needed for the confrontation between Dojjen and the Doctor, one for the performance and a second one as backup in case of accidents. The intention with the tree snake was to film the creature against a neutral background and overlay this footage in the studio to create some surreal montages for Tegan's dream sequences and Dojjen's vision. In the event,

although the tree snake was filmed extensively, only one small insert shot was ever used as Fiona Cumming was not happy with any of the composite pictures they tried to create in the studio.

Scenery construction took place overnight in readiness for the first studio session on March 31st 1982. In addition to the film unit, photographers from Radio Times and BBC Picture Publicity had been booked by John Nathan-Turner to cover what was effectively the first day's shooting on the 20th anniversary season. They covered the whole day, although a request for an article in *Radio Times* was turned down by the Features Editor.

Artists booked for the day were Peter Davison, Sarah Sutton, Johnathon Morris and Preston Lockwood. They had rehearsed together the day before at Acton where Jan Gray had turned up in the afternoon to demonstrate the snakes booked for the serial. March 31st would be Lockwood's only day in production as he was not required for any of the studio sessions.

Lighting was the responsibility of the Lighting Gaffer at Ealing. As instructed the set was lit to give an appearance of natural daylight, but the rig provided was not powerful enough to give the same brilliance of light the equivalent set-up at TV Centre could provide. Consequently the light is more directional with more shadows visible during these filmed inserts.

Filming began using a 16mm Mitchell camera at 09:30. Running order for the morning session was to shoot the episode four arrival of the Doctor's party at the ruins first, then the sequences as they await Dojjen's arrival. Using only a single camera entailed each scene being filmed several times over to give different points of view. The afternoon was given over almost entirely to filming the venom-induced "trip" scene between the Doctor and Dojjen. Preston Lockwood's lines were all taped separately by Sound Recordist Ron Blight, although they would only be dubbed onto tapes of the finished programme during the editing and sypher dub stages.

The solo shots for episodes one, three and four of Dojjen meditating followed, and thereafter some footage of the tree snake. By the end of the afternoon the matte painter had completed work, so the final take of all was the long matte shot of the pit through the painting. The day wrapped at 5:30.

STUDIO RECORDING:

Only having used one day for filming gave Fiona Cumming an extra day in the studio, hence SNAKEDANCE would comprise two recording blocks of three days apiece. That benefit, plus a limited number of Effects shots and blue screen work, helped this production become the most trouble free of the season. No time was lost due to production or industrial problems and on at least two days work was completed before the ten o'clock cut-off.

Studio TC6 was the venue for both sessions. A week of rehearsals at Acton preceded the opening day of block one on Monday April 12th, beginning at two in the afternoon. Unusually for **Doctor Who** the initial scenes recorded were not the TARDIS ones. Instead Fiona Cumming chose to concentrate of the first of the two major sets requiring a large host of extras. In all nearly forty supporting artists were engaged for day one, seven of them young children, and some needing coaching as dancers for the procession shots as the carnival snake is wielded through the streets.

A tight shot of the Doctor and his friends emerging from the TARDIS door into a stall area was the first scene of all to be captured, followed by a short recording break to allow for the prop's removal. Action then resumed on Dugdale's sales patter outside his pitch in the busy market place set, established by a high crane-mounted camera slowly tracking in to end on a middle shot of the showman.

In addition to a crane dolly Fiona Cumming had booked a hand-held camera for Tegan's P.O.V shots as she wanders bemused through the market. As well as a fish-eye lens to distort the picture, these images were given a soft-edged frame by Dave Chapman during post-production to increase the sense of detached confusion.

Due to the limited size of the market place area a mobile 'floater' set of several bazaar stalls had been built to enhance the impression of the market being larger than it actually was. This 'floater' could be moved around whenever visually memorable parts of the main set — Dugdale's snake-mouth fronted tent for example — had to be obscured.

Leaving Dugdale's pitch to be camouflaged this way, the action moved to the interior of the fortune teller's tent, a separate set lit either side by red and green spotlights. All the shots in this booth were recorded in one session, culminating in the special effects shattering of the crystal ball. An inlaid, framed image of swirling mist from a smoke box was added real-time, but superimposition of the snake head would have to wait till post-production.

Following these short scenes, the cameras returned to a redressed market and a rendezvous with Punch and Judy. Puppeteer Barry Smith was a professional Punch and Judy showman and the actual script of his performance was left up to him. He was given a rough idea of timing and instruction that his routine should end with Punch's head visibly clamped between the jaws of the snake as a metaphor of events to come. Other than that he was given a free hand.

Fiona Cumming remembers this scene as the most difficult one of SNAKEDANCE to shoot. Not only did she have to worry about coaching all the child performers, but the gallery too was virtually working without a script during Smith's act, which added continuity complications when it came to editing.

For the last scenes of the day the cameras paused for yet more redressing of the market place before resuming on the carnival procession led by Brian Grellis in the guise of Megaphone Man. Use of a megaphone was stressed by Christopher Bailey in his script — the timbre of the voice echoing from the megaphone was, again, a metaphor for the change in pitch a victim's voice undergoes when possessed by a Mara.

Day two was a far quieter and more sedate affair. The afternoon session concentrated on the many scenes in Ambril's office, almost all of which were done in story order due to the absence of any Effects overheads. Evening activities took in some of the inevitable corridor scenes, specifically those beyond the door to Ambril's office which was built as an adjacent set. Numerous recording breaks were scheduled throughout this session due to the many costume changes needed.

Wednesday continued the corridor theme as the focus of attention shifted to the cell area of the studio. Once more, recording went ahead in script order. After lunch the final set to be used was the interior of Dugdale's tent. The order of these scenes was to do Tegan in her normal state first, then Tegan's surrender to the snake-skull image of the Mara, and finally all the shots of Tegan in her possessed form.

Janet Fielding pre-recorded the lines the Mara speaks to her through the mirror. Although these would be fully dubbed onto the master recordings during post-production, they were replayed during the take firstly as a timing aid for Tegan's reaction, and secondly so the Effects assistant operating the snake-head puppet off-stage could match the jaw movements to the lines. The snake-head prop was shot by a camera in the black drape area, and the image added real-time to the picture by inlay. A zoom shot of the snake-head was taken for adding to the exploding crystal ball sequence, as well as another static shot for inlaying over the yet-to-be-recorded scene of Tegan and Lon joining hands. A recording break was allotted allowing Janet Fielding time for Make-up to have her eyes and mouth reddened and a snake transfer applied to her arm for the remaining booth sequences where she is in her Mara state.

A further week and a half's rehearsals followed before cast and crew reassembled in TC6 for block two on Monday April 26th. The main area of the studio had been turned over to housing the exterior entrance to the cave and the adjoining interior. The inside area was the largest single set in this production, running from the cave mouth, along a short corridor and finally opening out into the main 'auditorium' where the ceremony would take place. The hidden door to the artefact chamber beyond was present, but there was nothing behind it, only black drapes.

The very first shots — Tegan's dream in part one — saw most of the studio's lights turned off, leaving only the cave entrance spot-lit plus the CSO and black drape areas. Three cameras were used on this sequence; one focused on the cave mouth, one on Janet Fielding and the third on the snake skull prop. The cameras recorded a number of short, run-on takes, the idea being to amalgamate them in post-production to make a set of overlapping pictures.

Bringing the studio lights back up to full strength recording continued more or less in story order with all the scenes outside the cave entrance. This included George Ballantine's one day of performance as the hawker selling toy snakes on a stick. Recording pauses were needed for the various costume and make-up changes required mainly by Lon and Tegan.

Another large assembly of extras was needed on day one as the procession, led by Megaphone Man reaches and enters the cave. Throughout most of his patter Grellis was allowed to ad-lib his harangues to the multitude. He had scripted lines from his first studio but thereafter, until his duo-play with Lon at the ceremony, he was confined merely to repeating his calls to the populace.

The end of day one and spilling over into day two were the straightforward scenes set in Tanha and Lon's suite at home. A

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CUMMING BACK FOR MORE

Despite two episodes set almost entirely in the TARDIS, and the difficulties of developing a personality for the new Doctor, CASTROVALVA had been a big hit with fans and the public at large. In no small way this was due to the cordial and positive atmosphere during production forged by Director FIONA CUMMING. CASTROVALVA had been her first **Doctor Who** as a Director, but its success assured it would not be her last. In 1982 she was asked by Producer John Nathan-Turner to handle not just one, but two four-part serials that year. JEREMY BENTHAM tracked FIONA CUMMING to The European Film College in Denmark, where she now teaches, to ask about the first of these serials, SNAKEDANCE.

I THINK one of the reasons I was asked back so quickly was because I got on very well with all the cast, especially Janet Fielding. In any working relationship between Director and cast you save so much time and energy if you can establish a rapport early on so that you are all, if you like, working along the same wavelength.

"Originally CASTROVALVA had been very much Peter's story, so all along you were trying to set things up for the new Doctor. Although it was the first one to be broadcast, it was made about fourth in recording order. The difficulty to overcome was taking all the regulars back to a state of not really knowing each other. My aim, therefore, throughout that whole show, was to concentrate on getting the thinking right. It would probably be fair to say I spent more time coaching and working through scenes with Peter, Janet, Sarah and Matthew, than with the other actors, most of whom I had worked with before so I knew I was safe with what they would give me in the way of performance.

"With SNAKEDANCE, because I knew Peter, Sarah and Janet had all worked together, it freed me to work on getting the look right. You could concentrate much more on the pictures rather than the thinking."

Nowhere is this change of emphasis more noticeable than with the choice of lead, supporting and character actors Fiona Cumming assembled for this show. On CASTROVALVA the hub of events had been the four regulars, plus the Master, around which the guest cast were expected to revolve. With SNAKEDANCE the guests were the drivers of events, so casting was far more crucial.

"This serial was the opposite to CASTROVALVA. Being comfortable with the regulars now gave me freedom to go out and choose actors who were completely new to me. I had worked with Colette O'Neil and Brian Grellis before and I had always wanted to work both with John Carson and Brian Miller. Also, knowing that neither Johnathon Morris nor Martin Clunes had ever worked in television before, I wanted to be able to concentrate on giving them more time because both of potential difficulties with their characters.

"I knew for Lon and Chela I wanted new actors. Lon was particularly worrying, and I realised you could only get away with it if you had a very young actor. If he had been played by someone only a couple of years older Lon would have come across as just a nasty piece of goods, whereas, because he was so young you could say it was the folly of youth prompting his actions.

"I met a lot of young actors who had either recently finished drama school or were more or less completing their first year in theatre. With Martin Clunes I just had a feeling he was right for the part as soon as I saw him. In Johnathon's case, John Nathan-Turner had seen him working in Bristol and he recommended him to me. I saw him and cast him as Chela the same week that Douglas Camfield cast him for **Beau Geste**, so it was a big week for Johnathon. Luckily our production schedules did not overlap.

"As for the older actors, both Colette and John [Carson] have distinct presences. I have often noticed it is very difficult to play a 'fuddy-duddy' character without making it boring. John I knew could make Ambril come across as 'fuddy-duddy' and dry as dust and yet still make him quirky. Colette I chose because I knew she could give a studied feeling to the indulgent mother role that would not make the character seem stupid. John and Colette are both highly intelligent actors and it has always been my belief that if you want someone to give a carefully measured performance of someone who isn't that intelligent, you need a really intelligent person to do it!

"With Brian Miller, again I noticed there were elements that were off the wall about Dugdale, and in such a situation it would be all too easy for an actor to ham it. You're never really certain which way Brian is going to jump — there's a mercurial quality in him which I've always liked and admired which made him perfect for this part."

The nature of SNAKEDANCE as a direct sequel to KINDA inevitably meant Fiona Cumming taking time out to watch a tape of the preceding story. But did it in any way influence her approach and planning for the new serial?

"I knew I didn't want to see as much of the snake. Some years back I worked with Hugh David a lot while I was still Production Managing, and he always said you were much more frightened of something you couldn't clearly see than of something you could. So I wanted to make the differentiation between the real snakes, the carnival snake and the evil snake that appears at the end much more blurred. Particularly I knew I wanted to see as little as possible of the Mara snake.

"The other idea I got from watching the tape was a desire to get a terrific sense of heat, light, clarity and brightness to the non-Mara scenes which would be a total antithesis to the dark, evil thing that was secreted inside Tegan's mind. Essentially what I wanted was a much stronger sense of contrast. Although I was studying Kinda very closely I didn't want to do it in the same style as Peter [Grimwade] had done.

"Unfortunately I never got to meet the writer, Christopher Bailey. He was due to come to the filming at Ealing, but either he was held up or I got more involved than I had hoped with the heavy schedule we had to get through that day. Eventually we spoke on the phone but I would much rather have preferred to meet him. I have always believed in meeting writers. They have spent so long building the whole story, it would be madness not to check out that you are thinking along the same lines with your visual interpretation.

"All the questions I had went through to Christopher, and I got answers back, but it was a shame we were never able to meet. My main concern was that there was so much in the script, I was concerned we might be trying to shoot more than we could possibly get onto the screen. As it was, the fourth episode did end up with a large chunk being cut out, although in hindsight I think it was beneficial to the show as a whole."

Fiona Cumming's wish to give the planet Manussa such an intense feeling of bright light and heat determined the need to set even the exterior market and cave locations inside the controlled environment of a studio. But why then was Dojjen's sand-pit and the plain where he encounters the Doctor done at the Ealing film facility?

"You have to remember what time of year it was [April/May], and the by-law restrictions on having live snakes in BBC studios. Bearing in mind how cold April can be there was no way I wanted to put an actor of Preston Lockwood's age, dressed only in short rags, into some cold chalk pit in Kent for hours on end. So location filming was out plus, as well, because we would not have been able to achieve this clarity of bright light look to the whole production I was so keen to achieve.

"I knew we wanted to have some live snakes in the show, and Ealing offered the advantage of time to shoot these scenes that would not have been possible with the very tight schedules of a studio recording day. Using a film stage allowed the snake lady time to coach her three grass snakes in their moves, and it allowed Preston, who had never handed one of these creatures before in his life, time to prepare himself for something you would not normally do voluntarily just off the top of your head.

"The filming day went very smoothly. If anything it was the day before which was more amusing. I had arranged on the phone for Preston to meet the snake lady, which we did around lunch-time. She opened the box she had brought with her and showed us these snakes, which were wriggling around in her hands. Suddenly she turned to me and asked if I would like to hold one. I remembered my old motto about never asking someone to do something you would not be happy doing yourself. So I said yes and was totally surprised to find these snakes didn't feel as I had imagined. Indeed I was quite taken with it and went along quite happily talking to everybody about the next day's filming before handing the snake over, a while later, to Preston.

"What I didn't realise was that I have naturally very, very cold hands, so after being with me for some time the snake had become quite anaesthetised. Preston, however, had normal warm hands. So moments after I passed to him a docile, very still snake, he found himself clutching a perky and very frisky snake which just refused to stay still.

"We had one very bright green, almost emerald, snake on a rod which was poisonous. That was never going to be one of the ones that was handled. We thought at one stage of having it purely in the background as part of the glass shot showing the plains stretching away behind Dojjen. Then we did a close-up of the creature, but there too it did not seem to fit either. Finally I found myself thinking, I'm cutting in this shot only because I've taken it. Nowhere did it really add anything to the story. In the end I'm pretty certain I cut out all the shots with it in.

"The snakes at Ealing, if anything, were easier to work with than the prop ones in the studio. I've never been able to look at raspberry yoghurt since without thinking of the shot where the special effects crew were pumping red and white goo into the dying Mara snake. The skin was made of soft rubber so as the air and goo were forced through the body, the entire studio was echoing to a stream of loud raspberry sounds from the snake which just brought everything to a halt."

As well as all the cast and technicians, Fiona Cumming made time to talk at length with Peter Howell about the type of incidental music she wanted for the show.

"I knew what I wanted to hear, but I didn't know what it was called. Peter and I had a session with the rough edits where I was trying to explain that, just as the light should be bright and strident, so I wanted a noise that was loud and strident, possibly like the sounds you hear at an Indian wedding. "Oh, you mean a Janissary band" he said. I had never heard this phrase, so Peter went away, composed this piece and it was exactly what I wanted. It's very rewarding, when you're not a musician and you're desperately trying to get over your ideas in a non-musical fashion, to find someone who takes them, makes them musical, and then gives you back tenfold what you asked for. That's real co-operation.

"Three of my **Doctor Who**s have now come out on video. Since we've been over here in Denmark I've had an opportunity to look at them again because quite a number of the students are interested in **Doctor Who**. CASTROVALVA has a good flow to the look of the whole thing, but because the balance of the whole story was tilted so much towards being inside the TARDIS for the first two episodes, I don't feel you get into the main story until much later. SNAKEDANCE, on the other hand, has a cohesion about it that gives a better rhythm and balance to the whole piece, which makes it overall more enjoyable to watch again."

redressing of Ambril's office, the essential differences were slightly altered lighting, the spiral staircase and a 'fake' window, made visible by drawing back what had been a curtained wall in Ambril's chamber.

Day two was the only day not requiring a large cast of extras, save for Bob Mills playing Lon's silent bodyguard. Ahead of schedule, the main sets for this second day were the cave interior, and the hidden chamber behind the bas relief wall. Leaving Martin Clunes to change costumes (again), Peter Davison and Sarah Sutton recorded first the night-time part two scenes of the pair examining the caves' elaborate pictograms. With those complete the action shifted back to episode one and the Doctor's first meeting with Lon, Tanha and Ambril as the latter drones on about Manussan history. Thereafter recording proceeded in story order, concluding before the start of the ceremony scenes as these would require the full complement of extras.

The session after lunch was devoted to all the scenes in the hidden chamber. During the night beforehand, stage hands had struck the cave exterior set, rebuilt and rearranged it as the chamber's interior. To ease the number of make-up changes on Janet Fielding scenes were again recorded in story order. Mostly these were straightforward but careful lining up was needed for the shots of Clunes miming to pre-recorded lines by Janet Fielding, and the rapid intercut sequence as the prop snake wrapped around Janet Fielding's arm fills out (courtesy of an inflatable air bladder) and hisses (courtesy of a cable release).

Shooting the ceremony scenes took up the main bulk of the last day's recording schedule, although also blocked in were all the TARDIS scenes. These were deliberately left until last for cost saving reasons. If anything went seriously wrong during the ceremony scenes and an over-run looked likely, it was far cheaper to pay overtime just to Messrs. Davison, Sutton and Fielding than to the full cast plus all the extras.

The ceremony was shot in story order. Janet Fielding and Brian Miller began the afternoon in full, bloated red make-up while Martin Clunes, initially, had to appear normal. Photographers from *Radio Times* and Picture Publicity covered the dress rehearsals.

Trickiest of all to choreograph was the composite picture of The Becoming which required a number of activities to happen in a carefully planned order. Having dropped the small prop snake from her arm the next shot of Tegan was a sideways view of her looking down to the left. On the CSO stage the cameraman began zooming in towards the large Mara snake just as the Effects technicians were operating the hydraulics, cable releases and bladders making it uncurl, rear and hiss. At the same time Dave Chapman had to switch in the picture of the snake and align it perfectly to Janet Fielding's point of view as she looks up, watching the snake grow.

Not much less complicated was the triple-fed image of Tegan as the Mara. With one camera focused on a blank wall of the set, another looking at the CSO snake, and a third aimed at Janet Fielding, the skill here was for the Vision Mixer to align and then blend, through an increasingly rapid chain of intercuts, the three pictures, ending with an electronically masked off image of Tegan — courtesy, Dave Chapman — fed into a locked off shot of the snake plus background. After all that, the final all-Effects shot of the snake body oozing coloured goo was childs-play in comparison. These disintegration shots gave the possessed members of the cast time to have their red face make-up removed before their final appearances in the aftermath.

And so production on SNAKEDANCE wound to a close the way ARC OF INFINITY would more-or less begin; with all the scenes set in the stock TARDIS interiors, beginning with the console room and concluding in Tegan's bedroom.

POST-PRODUCTION:

The post-production phases of tape to tape transfer and Gallery Only day should have taken place during the bank holiday weekend of May 1st and 2nd. But with the outbreak of hostilities in the Falklands War all the available VT technicians were pressed into service at short notice collating news footage coming in from the South Atlantic. In the midst of this, **Doctor Who**'s bookings had to be unavoidably cancelled.

The revised dates were May 3rd for tape transferring and Wednesday May 5th for the Gallery day, which had to be moved out of the rostered TC2 to the home of SNAKEDANCE, TC6. Equipment required for the eleven hour Gallery session included a Quantel image processor and a 16mm TK insert machine.

For episode one some of the long-shot footage of Tegan standing in the black drape area, during her dream, was planned to be matted into a rapid intermix of shots between the cavemouth and the skull of the snake. But Fiona Cumming decided not to reveal the snake this early in the story and so the composite was done without the object of Tegan's fear being visible to the audience.

Later in the episode Tegan's P.O.V shots as she wears the Dream Suppressor were processed to add a soft green tint and a blurred edge to these already distorted and masked sequences.

For the episode climax it had been intended that an edited in cutaway of Dojjen's face would precede the appearance (at last...) of the snake skull, but deciding this might slow down the build-up to the finale, the Director chose to drop this insert.

Several moments in the overall story relied for part of their effect on extreme close-ups of the artist concerned. Where even camera close-ups were insufficient, the relevant shots were passed through the Quantel for additional zoom-ins. Nowhere is this more apparent than at the end of part two where the closing picture is a tight close-

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A 2-inch colour videotape still exists at the BBC Film and Videotape library of an iso-camera recording from Snakedance. An iso-camera is one that is hand-held (as opposed to a fixed position) that is not recorded through the vision mixers console, but onto a separate tape, for editing into the programme later. The scenes on the tape are:

1 Tegan walking through the black void, looking down and screaming (and then walking away after the take).

2 A static glass shot of the cave mouth in the shape of a snake.

3 A photograph of a snake about to strike.

4 A pan round the market from Tegan's point-of-view. The camera stops briefly on The Doctor and Nyssa, who smile reassuringly.

5 Tegan's POV again, as the street trader waggling a toy snake at her.

6 Tegan's POV of Nyssa. Nyssa asks "Tegan, are you all right?" The shot then pans round the market, then back to Nyssa, who looks over her shoulder.

7 Tegan's POV of the fortune teller —the shot then pans round the market, and goes back to the fortune-teller.

8 A shot of Tegan (with ear-piece) looking round, then walking out of shot.

9 A second take of shot (7) above.

10 Tegan's POV of the fortune-teller inside her tent. "There we are dear, how are you now?" asks the fortune-teller, who goes on to add "There, that's better - you can hear me now."

11 The Mara skull effect seen in the crystal ball prior to its destruction. Instead of shattering, the rigged charge sends the ball rocketing into the air, only for it to land (slightly charred) neatly on its own plinth (much to the amusement of everyone in the studio).

12 A retake of the above shot. This time the ball shatters neatly outwards.

13 Another retake of the ball successfully shattering.

14 A close up of The Doctor holding the Little Mind's Eye, which glows obligingly.

15 A CSO close-up of the giant inflatable Mara snake, making a poor attempt to gnash its fangs and look menacing. After a couple of attempts, it keels over, deflated.

16 The snake pops up again for a marginally more impressive attempt.

17 The final death-throes of the Mara. The snake prop lies forlornly on the floor, as the Floor Manager asks "Who's doing the actual spurting?" "We all are — well we're trying." reply the visual effects crew, as the snake starts shuddering. A debate ensures about the green shade of goo that is being hand pumped into the snake. Frantic pumping produces only a trickle from the snake's mouth. More effort brings an impressive spurt along with an embarrassing sound. This causes a spontaneous amount of tittering and chuckling, made worse by the Floor Manager's request for quiet and the flatulent noises coming from the snake. The sniggering stops after a few "Shhhs", only to begin again regularly as the snake obligingly continues spraying the studio with goo. Eventually the Floor Manager asks "Is that all right, Fiona?", and the scene cuts.

18 The stunned crowd get to their feet, as Tegan and The Doctor look down at the prone snake.

19 A close up of Tegan and Lon holding hands, fists upward, as the orange glow is added to the snake design on the back of Tegan's hand. "Is he zooming something in?" asks Martin Clunes in a whisper. "Yes" replies Janet Fielding. After the shot, Lon removes his hand. Tegan's fist remains.

20 A reverse of the above shot, showing the design now on Lon's hand. "Your hand's lost" quips Martin Clunes to Janet Fielding.

21 Tegan's reflection in a distorting mirror, the Mara skull superimposed over her head. The skull fades, as Tegan looks down to her right arm, which now carries the snake design. She flexes her arm in front of her, grinning, as Dugdale walks forward clapping. Tegan looks impassive.

22 A retake of the above shot.

23 The reflection of Tegan and Lon holding hands, with the Mara skull fading up into view and out again between them. As they break-off at the end the shot, Janet Fielding takes a bow, whilst the Floor Manager asks for the snakes to be taken off.

24 A shot over Tegan's shoulder as she looks into the distorting mirror. Lon approaches from the right. "You summoned me, apparently. It's not something I'm accustomed to — but here I am. Well, what happens now?" Tegan turns with her arm outstretched. "Yes, after all, why not?" beams Lon as he strides forward to hold her hand. Then screams. The scene ends and Martin Clunes apologises for something unspecified - however, Janet Fielding also apologies — for not grasping his hand in the correct way.

25 A final shot of the crystal ball exploding, this time with the electronic white-out effect added.

26 Martin Clunes and Neil Morrissey trash the studio, staggering and spilling lager everywhere..... (sorry, that's enough)

The duration of the tape is 25 minutes and 7 seconds.

ACHIEVING PERFECTION

KINDA, though praised for its ambition, won mixed reactions for its appearance onscreen. Its sequel, argues ANTHONY BROWN, got all the elements in balance...

THERE ARE FEW Doctor Who stories which really deserve the sort of analysis that earns itself a place in Pseud's Corner. The Mara stories are among that select band. Of the two KINDA has always earned more attention, ever since the first article pointed out the philosophical depths concealed by that rubber snake, while SNAKEDANCE was for a long while dismissed as a less innovative work which dissipates its promise by 'trying to be normal **Doctor Who**'.

Perhaps. But I'd tend to argue that, while KINDA is potentially the greater work, SNAKEDANCE is the more successful production. Under different circumstances there was a better version of KINDA to be made, whereas SNAKEDANCE achieves its full potential, and emerges as the superior achievement.

In part this stems from the writing, as Christopher Bailey was clearly more comfortable with **Doctor Who** by this point, and able to 'play within the rules' while turning the weaknesses of the series' format into strengths the second time round. But the crucial difference lies in Fiona Cumming's direction, which is sympathetic to the material in a Peter Grimwade's was not, despite his excellent grasp of the mechanics of production and the superb performances he coaxed from his cast. Grimwade, famously, felt KINDA was a **Play of the Month** masquerading as **Doctor Who** and fought to bring it back into line by downplaying the supposed structural 'weakness' of the Doctor's presence triggering the crisis in the first place.

In some ways SNAKEDANCE can be seen as an attempt to repair the damage done to KINDA by the attempts to bring it back into line, particularly in the way it returns the externalised individual demon the Mara became in the transmitted version of KINDA to the internalised essence of personal evil of the original concept by describing its origins in the collected flaws of an entire population.

One of the great successes of SNAKEDANCE is the way its acceptance of a more traditional approach allows it to play with the audience's expectations. By the end of episode two the role of The Six Faces of Delusion seemed clear to me: once Tegan put it on she'd be able

to channel the mental energy of five individuals to recreate the Mara — mostly likely, Dugdale, Lon, Tahna, Ambril and Nyssa, with the latter's alien mind or Traken innocence providing the Deus ex Machina which foiled the Mara's plans perhaps… Totally wrong, but in 90% of **Doctor Who** stories that would have been the case. It might be called Hexachromite syndrome — if the author's gone to that much trouble to point something out it *must* be significant, unless the author's making a deliberate attempt to mislead us. Fortunately the overriding feeling of a wider Manussan culture of which we've seen only part makes the presence of such re herrings acceptable and even desirable, as it's clear they *do* have a significance, somewhere in that wider world. As mere tourists we can hardly expect to see it.

A similar confounding of expectations extends to the characters. Lon's early comments on tales of the Mara being used to convince people "how much better off they are under the rule of the Federation" suggest a rebellious iconoclast, ready to follow the Doctor's lead in shaking up his society and willing to see the truth behind the myth — an archetype familiar from THE KROTONS, THE PIRATE PLANET and a dozen other tales. Lon remains faithful to this pattern throughout the first episode and a half, being willing to hear Tegan, Dugdale and the Doctor's stories, until he accepts the influence of the Mara (and Chela appears to assume the helpful role). The spoilt young heir who finds his true qualities and role through an encounter with the Doctor is equally familiar, and Lon does indeed find his true nature in Dugdale's hall of mirrors — it's just not the one we expected. More interestingly, it's a nature which seems unchanged by the experience, as the (untransmitted) final scene shows Lon to be same sullen, mother-fixated oaf he was when the tale began. Martin Clunes' performance in a difficult and unusually complex role is all the more astonishing when you remember this was his first television role.

The performances of the guests are excellent throughout, creating such subtlely rounded characters but as a result it's difficult to pick out specific moments of 'good acting' — the people onscreen seem real and of a whole. IRONIC THEN THAT SNAKEDANCE is something of an oddity for the time, in that it has arguably the least 'starry' cast of the entire Nathan-Turner era. No offence intended to any of the actors involved, but Messrs Clunes and Morris only became names in later years, while John Carson, Colette O'Neil and Brian Miller are all famed and respected within the business, but not among tabloid picture editors. In an age when British television from classic adaptations to up-to-the-minute thrillers is increasingly cast from a small pool of starlets, the quiet brilliance of SNAKEDANCE's ensemble is doubly welcome.

Miller's casting is particularly interesting, as it's indicative of Fiona Cumming's general approach to the story. Only a year later John Nathan-Turner would surely have seized the chance to cast a star name from the light entertainment world who could have made a comic turn of the showman's patter, while hopefully revealing an unexpected talent for serious acting in the later episodes. Here, the *character acting* has been given priority, and rightly so, as Dugdale is not a natural showman — in his first scene his bravado falters as Lon questions him, and his comments to Tegan regarding life's mysteries and knowledge of Sumaran artifacts show him to be a scholar and philosopher, part way between Ambril and Dojjen, at heart. He's a fish out of water, trying to be something he isn't because he's become convinced financial rewards are all that matter (an early comment on the Thatcherite insistence that everyone must be a good businessman before they can be a good doctor/academic/etc? Probably not — religion's a dangerous enough subject to tackle without adding politics to the mix…). It's the interest in the deeper mysteries he's suppressed in favour of the more material side of life which makes him such easy prey to the Mara.

For a man supposedly devoted to the purities of academic research, Ambril is equally devoted to material rewards, seeing his artifacts as objects devoid of any spiritual context. The nature of the torture itself is different here — whereas the Showman is suddenly, horrifically confronted with the mysteries he'd dismissed, Ambril is faced with simple down-to-Earth vandalism which threatens to deprive him of that he most values — but once again it's materialism which has corrupted a seeker after truth. John Carson's performance is a powerful but subtle depiction of a man torn from his natural environment and brought to the edge of collapse as the ordered world in which he's lived begins to move in unexpected directions — a point most readily visible in the final episode as his old assurance returns once he's able to immerse himself in the familiar rituals of the ceremony.

Tahna and Lon can be seen as precise opposites to these academics (past and present), as the rewards they seek are more emotional and spiritual — not surprisingly, as neither can really want for much. Lon craves stimulation to brighten a life literally spoilt by his mother's attentions, while Tahna wants nothing more than her son's attentions. It's significant that she's the one major character never tempted by the Mara, as the only thing it could offer her — the devotion (to the point of near consumption) of another person — is precisely what it craves itself. In each case (not unnaturally considering the Buddhist influences) the desire for fulfilment is shown to be the problem, though Dojjen is too symbolic a character to really serve as an example of a better way.

Despite its great success in manipulating the form of **Doctor Who,** it's as a **Doctor Who** story that SNAKEDANCE reveals its few flaws. As the first story produced for the 20th season SNAKEDANCE reveals some of the season's abiding faults, in particular a tendency to balance a superb episode one with an anti-climactic episode four, and where continuity is concerned. The naturally seamless narrative of the past two years is gone, replaced by intrusive and unnecessary one-liners. The references to Omega and anti-matter are forced and irrelevant, as similar comments in the first TARDIS scene of each subsequent story would remain all season, while the Doctor's observation that Nyssa looks different acts to shallow the series as a whole: it seems that because she's never changed out of that Traken trouser-suit onscreen, then she's never done it *off*-screen either, in untransmitted adventures — as with ARC OF INFINITY's references to Time Lord history, it seems if we didn't see it, it didn't happen. Similarly ill-conceived is the attempt to portray Nyssa's growing maturity. Though the scene itself provides an effective moment, particularly thanks to the "You're in trouble there, mate" look Johnathon Morris gives the Doctor following Nyssa's rebuke, to most of the children and teenagers watching Nyssa would have seemed no less adult than Tegan. Even sixth-formers seemed incredibly mature and untouchable when O-Levels were still a future threat…

Which brings us to the regular cast, whose costumes, in contrast to the effective garments of the Manussans, usher in the taste-free zone of the next couple of years (though that deck-chair top is actually quite fetching). Janet Fielding's vocoder-aided imitation of Jeffrey Stewart in the Hall of Mirrors is the highlight of a justly reknowned performance, though there's an extent to which, as in KINDA, the quality of her role has to compensate for its slight quantity. After a bravura display of changing moods throughout the first episode and a half culminating in that breath-taking duet for one with her snake-skulled reflection Tegan surrenders to the Mara and spends the rest of the story sealed up in her cubby-hole, aside from occasional rubber-snaked cutaways as she torments Dugdale, and the final confrontation with the Doctor.

The story Eric Saward commissioned because of his interest in Tegan ironically provides one of the best outings for the character he thought boring — Nyssa. That belief became something of a self-fulfilling prophecy as she was left to deliver the "Doctor?" lines between Tegan's acerbic one-liners (just as Saward's dissatisfaction with Colin Baker's casting left him ill-equipped to lay solid foundations on which Baker could build his performance), but the Australian's effective absence here allows Christopher Bailey to demonstrate quite how impressive Sarah Sutton would have been as sole companion. The natural rapport between the Doctor and Nyssa which Peter Davison has observed was never clearer than in the second episode scenes where they interpret the pictograms, their mental processes complementing each other perfectly, while her quiet rebukes add a little extra tension to the early scenes.

Davison's Doctor reaches something of a peak here, as hints of Pertwee's unthinking arrogance and Baker's callousness mix with his more familiar naivety to produce a character whose thoughtlessness allows him to put his foot in it time and time again. He loses the chance to win Lon's confidence through his eagerness, undermines Ambril's dismissal of the legends with his observations on the Six Faces of Delusion in a way which leaves the Director humiliated and angry, and finally convinces Tahna he *is* planning an assassination by forgetting the Mara's vessel is her son. In effect, SNAKEDANCE provides an early taster for the more forceful Doctor Davison portrayed in THE CAVES OF ANDROZANI, while remaining more faithful to the essence of the Fifth Doctor than Robert Holmes' 'generic Time Lord' allowed.

SNAKEDANCE is undoubtedly the best story of the 20th season, and is arguably the most successful story of the Davison era (as THE CAVES OF ANDROZANI, for all its strengths, has its roots in times beyond the Fifth Doctor's years). When something has come together as successfully as this detailed analysis is often pointless and destructive, as each element, whatever its individual strengths, is belittled when taken out of context, so I'm reluctant to focus on the sparky dialogue, the or convincing sets, but have to mention the effective dramatic structure. It's superb, boasting understated cliffhangers which fit naturally into the plot (even the "Kill them" conclusion to part three being boosted by effective music and a scream which is genuinely ear-splitting — not to mention sensible and effective, as under the circumstances attracting someone's attention quick was the only hope of survival) and intercut plots which allow the audience (from their privileged dual viewpoint) to stay just the right distance ahead of the characters. Christopher Bailey clearly demonstrates he'd learnt to tailor his ideas so they'd exploit **Doctor Who** to the full without compromising his own approach, and it's a shame this proved to be his last contribution to the series. Even if tales such as KINDA and Snakedance would themselves have become formulaic through repetition, it would be nice if there'd been enough of them for that to happen.

What the Fanzines Said...

"I had great expectations of SNAKEDANCE after last season's excellent KINDA and I was not to be disappointed. That chilling dream... a malicious Tegan... a complex legend... those amazingly spacious and colourful market scenes reminiscent of an Arabian bazaar... all leading up to the best cliff-hanger since, well, November 1963." **Cloister Bell 5**

"Sequels are notorious for their failure to match the standards set by their predecessors, but Snakedance proved a thoroughly worthy successor to KINDA. Ms Cumming's direction, along with a script simply crammed with superb dialogue, has managed to produce four episode which must surely be recognised as a classic. SNAKEDANCE is very close to being the perfect **Doctor Who** story in that it combines brilliant televisual imagery and excitement with a powerful undercurrent of philosophy, unobtrusive to those with no interest in such things, but rich and fulfulling to those who do." **Simon Lydiard, Skaro 3/4**

"SNAKEDANCE had me hooked right from the start and it maintained that hold until the end.

The Doctor was as hard to pin down as he's ever been — he plagues Tegan with remorseless questions about her dreams, yet this outward lack of humanity is deceptive. The first coherent statement he makes to Dojjen is "must save Tegan", and only then do we learn about his inner guilt — "It was my fault".

One of the things I found most captivating was the wealth of detail in the plot. It was a veritable treasure trove of seemingly throwaway phrases and scenes which linked into what had already passed, or with what was to come." **Jackie Marshall, Aggedor 3**

"I thought it was beautifully made, with lots of lovely pictures, but it didn't grip my interest. I got the impression SNAKEDANCE was trying to be intellectual and failing. Can we really afford to have non-commercial stories these days?" **Ian McLachlan, TARDIS 8/1**

"SNAKEDANCE was a vast improvement on its predecessor — script, direction and design were far more subtle and the result was a lively vivid adventure." **Graeme Bassett, TARDIS 8/1**

"The crystal ball stunt made a superb ending to episode one, and the scenes where Tegan regressed to the age of six and conversed with the Mara in different voices were classic.

Unfortunately the ending was terrible. The build-up to the Becoming was terrific, but the snake was nowhere near powerful or supernatural enough in appearance, and its destruction was so anti-climatic Question of Sport had started before I realised it had really ended." **Richard Patey, TARDIS 8/1**

"In format and style SNAKEDANCE was different to KINDA — more commercial, by which I mean readily digestible. The treatment of Tegan's ordeal was far more chilling." **Alan Hayes, Dynatrope 2**

"The use of a snake skull to represent the Mara was a good indication it hadn't yet returned to full form." **John Connors, TARDIS 8/1**

up of Tegan's face with her eyes glowing. Adding these red glows meant passing the shot twice through the Quantel, each time adding a soft focus blob of light to a different eye.

Another example of multiple pass processing was the part four filmed shot of Dojjen with his eyes appearing to ripple with the motion of a snake. To do this Dave Chapman copied the close-up of Dojjen's face through the Quantel, adding a ripple effect so the output picture would be distorted. Running this picture back through his inlay desk he masked off all but the eyes and added a soft-edged frame around them. Finally, running both the original and the copied footage together in synch, he produced a third recording of Dojjen's face with the matted in, rippling eyes material superimposed on top.

Soft-edged inlay was also the technique used to add images of Dojjen's face into the glowing heart of the Little Mind's Eye amulet as the Doctor tries to make telepathic contact with the snakedancer.

One other post-production effect Fiona Cumming chose not to do was an rapid intercutting inlay of Dojjen's face over the Doctor's as the latter strives to resist the Tegan/Mara's commands for him to look at her. The film cutaway would have shown Dojjen opening his eyes as he adds his strength to that of the Doctor's.

SPECIAL SOUND:

zzzz

while for the telepathic conference Davison and Lockwood's speeches were tonally flattened to remove all but the upper register sounds.

Other library sounds were street market sounds for the bazaar scenes and, oddly for a planet so far from Earth, an owl for the night-time scenes outside the snake cave. The wail of a gusting breeze was provided as background to the filmed scenes at the sand-pit.

MUSIC: Tegan's dream being the closest visual metaphor to KINDA, Peter Howell re-used the sound of a violin bow running across a cymbal for the echoed screech of the creature. For the metallic low growling theme of the Mara, Howell used one of the oldest pieces of equipment in the Workshop; the stripped down piano whose wires, when stroked with a key, had produced the basis of the TARDIS take-off sound in 1963. This time Howell clattered a violin bow across the strings to create a wall of echoed noise.

As well as his commercially released Janissary Band piece of obvious music, Peter Howell scored a hotch-potch jumble of discordant market place musical sounds for the bazaar scenes (titled "Imaginary Band" in BBC documentation), as well as 48" of subdued dinner party muzak for the gathering at Ambril's office in part two.

The Janissary Band track, which is heard in background most of the time, but prominently in episode four, was inspired by Fiona Cumming's wish to have a riot of Eastern sounding music, such as might be heard at an Indian wedding. The result was a Radiophonic cacophony of instrumentation, all realised on *Fairlite'* synthesizers and slightly speeded up to make the finished product seem maddeningly insistent another metaphor for the mind-numbing influence of the Mara.

A problem arose when this music was dubbed onto the recordings of the procession. It became very difficult to hear the lines being spoken by the Megaphone Man. At short notice Brian Grellis was called in to a studio to re-record his lines which were mixed onto the soundtrack September 29th 1982.

In total Howell wrote just over eight minutes of music cues for part one, ten and a half minutes for part two, just under eleven for part three, and nearly eleven again for part four. The Janissary band piece was later selected for inclusion on the BBC Records album ***Doctor Who*** *— the Music* which had a timely release in February 1983. It later appeared on the compilation CD by Silva Screen, EARTHSHOCK.

CUTS: In general Fiona Cumming timed episodes one to three very well to bring them in under the 24' 30" optimum running length. But some minor cuts were needed to achieve this, a lot of them, unfortunately, sequences which would have better established and defined the main characters.

Episode one lost a shot of the Doctor yelling "Come on" as he and Nyssa race from the console room after hearing Tegan scream. Later, the first scene between Ambril, Lon and Tanha ends with Lon tossing the snake statue to the Director. Before editing this scene continued with Lon sauntering from the room, leaving Tanha to apologise for her son's behaviour. "You must forgive my son. He's young" she says. Recovering his poise and dignity Ambril replies, "Of course, my lady".

Part two fared best of all, losing only a short, non-dialogue scene of a crowd gathering outside the fortune teller's tent with Tegan among the onlookers, grinning, plus another short cutaway of Nyssa bobbing through the market looking for her friend.

Part three lost a short, non-dialogue sequence immediately after Chela's warning to the Doctor that Dojjen prophesied the return of the Mara. The action cuts to next morning outside the mouth of the snake cave. Lon emerges into the daylight and smiles as he notices villagers putting up bunting and flags in preparation for the festival.

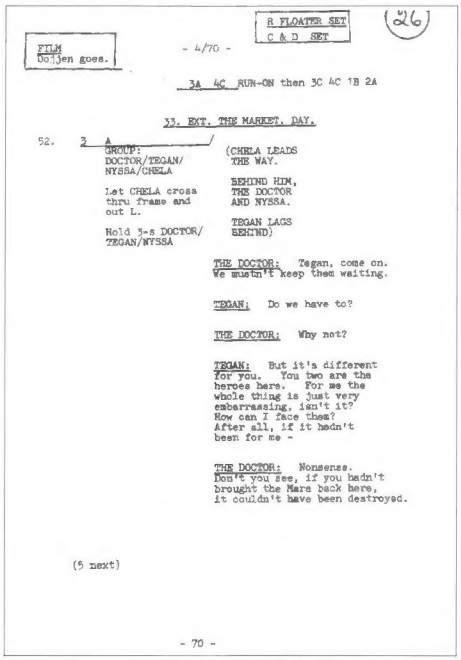
Another cut was a brief shot of Nyssa creeping up to the door to Ambril's office and peering inside. This would have preceded the scene between Lon and the Director as the latter excitedly quizzes the Federator's son about his discovery of early Sumaran artefacts.

Later on, after Lon and Ambril have left for the caves, Tanha arrives at his office worriedly trying to find her son. Her reply of, "How very odd" to Chela's revelation that Lon had come here specifically to see the Director should have been followed by;-

CHELA: (ALERT) My Lady?
TANHA: Oh well, he's obviously found something to interest him. I suppose I should be grateful. My son is really very sensitive. But he does find it difficult to keep himself amused.

Last of all, the scene in the cell where Nyssa flicks through Dojjen's journal which, on screen, starts with the Doctor going, "Well..?" should have begun;-

THE DOCTOR AND NYSSA SIT SIDE BY SIDE.



FILM
Dojjen goes.

R FLOATER SET
C & D SET

(26)

- 4/70 -

3A 4C RUN-ON then 3C 4C 1B 2A

33. EXT. THE MARKET. DAY.

52. 3 A
GROUP:
DOCTOR/TEGAN/
NYSSA/CHELA

(CHELA LEADS THE WAY.

Let CHELA cross thru frame and out L.

BEHIND HIM, THE DOCTOR AND NYSSA.

Hold 3-s DOCTOR/ TEGAN/NYSSA

TEGAN LAGS BEHIND)

THE DOCTOR: Tegan, come on. We mustn't keep them waiting.

TEGAN: Do we have to?

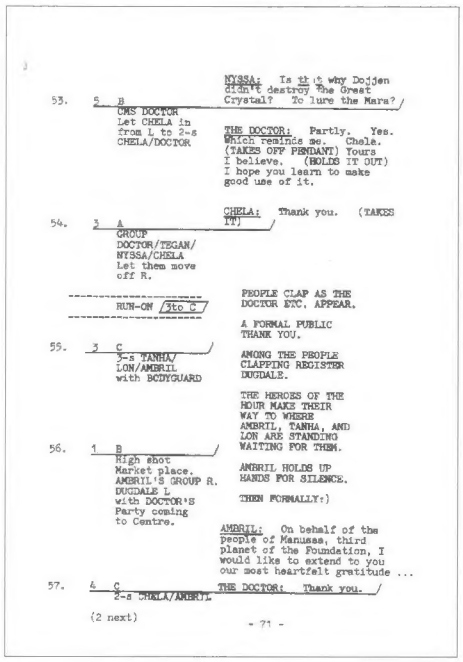
THE DOCTOR: Why not?

TEGAN: But it's different for you. You two are the heroes here. For me the whole thing is just very embarrassing, isn't it? How can I face them? After all, if it hadn't been for me -

THE DOCTOR: Nonsense. Don't you see, if you hadn't brought the Mara back here, it couldn't have been destroyed.

(5 next)

- 70 -



53. 2 B
CMS DOCTOR
Let CHELA in from L to 2-s CHELA/DOCTOR

NYSSA: Is it it why Dojjen didn't destroy the Great Crystal? To lure the Mara?

THE DOCTOR: Partly. Yes. Which reminds me. Chela. (TAKES OFF PENDANT) Yours I believe. (HOLDS IT OUT) I hope you learn to make good use of it.

54. 3 A
GROUP
DOCTOR/TEGAN/
NYSSA/CHELA
Let them move off R.

CHELA: Thank you. (TAKES IT)

RUN-ON 3to C

PEOPLE CLAP AS THE DOCTOR ETC. APPEAR.

A FORMAL PUBLIC THANK YOU.

55. 3 C
3-s TANHA/
LON/AMBRIL
with BODYGUARD

AMONG THE PEOPLE CLAPPING REGISTER DUGDALE.

THE HEROES OF THE HOUR MAKE THEIR WAY TO WHERE AMBRIL, TANHA, AND LON ARE STANDING WAITING FOR THEM.

56. 1 B
High shot
Market place.
AMBRIL'S GROUP R.
DUGDALE L
with DOCTOR'S
Party coming
to Centre.

AMBRIL HOLDS UP HANDS FOR SILENCE.

THEN FORMALLY:)

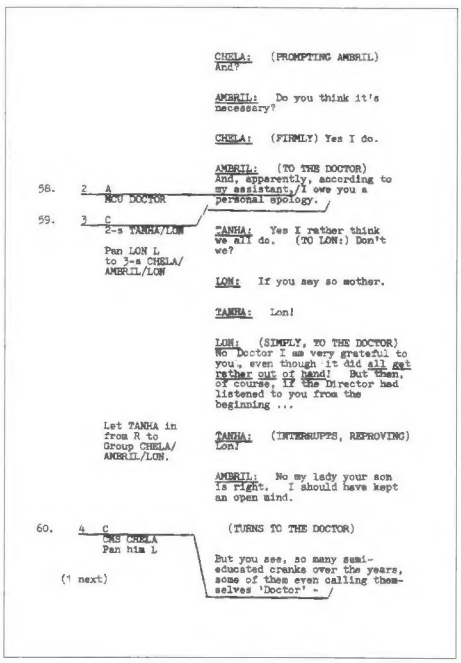
AMBRIL: On behalf of the people of Manussa, third planet of the Foundation, I would like to extend to you our most heartfelt gratitude ...

57. 4 C
2-s CHELA/AMBRIL

THE DOCTOR: Thank you.

(2 next)

- 71 -



CHELA: (PROMPTING AMBRIL) And?

AMBRIL: Do you think it's necessary?

CHELA: (FIRMLY) Yes I do.

AMBRIL: (TO THE DOCTOR) And, apparently, according to my assistant, I owe you a personal apology.

58. 2 A
MCU DOCTOR

59. 3 C
2-s TANHA/LON

TANHA: Yes I rather think we all do. (TO LON:) Don't we?

Pan LON L to 3-s CHELA/ AMBRIL/LON

LON: If you say so mother.

TANHA: Lon!

LON: (SIMPLY, TO THE DOCTOR) No Doctor I am very grateful to you, even though it did all get rather out of hand! But then, of course, if the Director had listened to you from the beginning ...

Let TANHA in from R to Group CHELA/ AMBRIL/LON.

TANHA: (INTERRUPTS, REPROVING) LON!

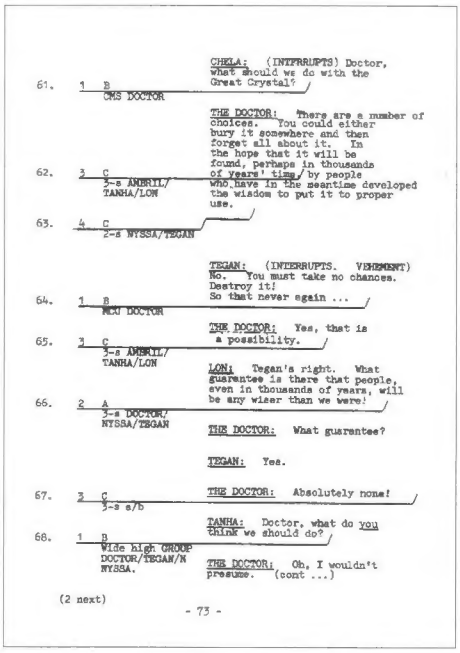
AMBRIL: No my lady your son is right. I should have kept an open mind.

60. 4 C
CMS CHELA
Pan him L

(TURNS TO THE DOCTOR)

But you see, so many semi-educated cranks over the years, some of them even calling themselves 'Doctor' -

(1 next)



61. 1 B
CMS DOCTOR

CHELA: (INTERRUPTS) Doctor, what should we do with the Great Crystal?

THE DOCTOR: There are a number of choices. You could either bury it somewhere and then forget all about it. In the hope that it will be found, perhaps in thousands of years' time, by people who have in the meantime developed the wisdom to put it to proper use.

62. 3 C
3-s AMBRIL/
TANHA/LON

63. 4 C
2-s NYSSA/TEGAN

TEGAN: (INTERRUPTS. VEHEMENT) No. You must take no chances. Destroy it! So that never again ...

64. 1 B
MCU DOCTOR

THE DOCTOR: Yes, that is a possibility.

65. 3 C
3-s AMBRIL/
TANHA/LON

LON: Tegan's right. What guarantee is there that people, even in thousands of years, will be any wiser than we were!

66. 2 A
2-s DOCTOR/
NYSSA/TEGAN

THE DOCTOR: What guarantee?

TEGAN: Yes.

67. 3 C
3-s s/b

THE DOCTOR: Absolutely none!

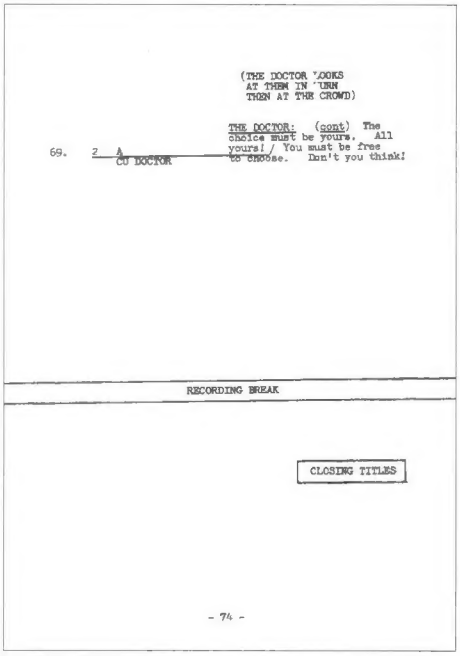
68. 1 B
Wide high GROUP
DOCTOR/TEGAN/N
NYSSA.

TANHA: Doctor, what do you think we should do?

THE DOCTOR: Oh, I wouldn't presume. (cont ...)

(2 next)

- 73 -



(THE DOCTOR LOOKS AT THEM IN TURN THEN AT THE CROWD)

69. 2 A
CU DOCTOR

THE DOCTOR: (cont) The choice must be yours. All yours! / You must be free to choose. Don't you think?

RECORDING BREAK

CLOSING TITLES

- 74 -

NYSSA READS THE DIARY. THE DOCTOR WAITS FOR HER REACTION.

DOCTOR: Well..?

NYSSA : (ENQUIRING) The mathematical formulae in the early part of the journal...

DOCTOR: Quantum Theory. At an advanced level. Unresolved. Not surprisingly. At that level of abstraction the most you can hope for is to demonstrate that your assumptions are internally consistent. (NYSSA LEAFS THROUGH) Well...?

The main cuts were to part four. Early on the episode lost a short scene of an exultant Tegan waving her snake-wrapped arm in front of the mesmerised Dugdale. "Puzzling isn't it?" she taunts. "How can it be happening? Can you believe your eyes? You have no choice. Dream on, Showman. I shall soon be triumphant."

Later, immediately after Lon despatches Ambril in pursuit of the escaping Doctor, she scene would have continued;-

(FIRST BODYGUARD CLIMBS BACK TO HIS FEET)

LON : Well, off you go. (SADLY THE GUARD STRAIGHTENS VARIOUS BITS OF HIS ARMOUR. LON WATCHES AMUSED)

TANHA: Please help me, Lon. (HE HELPS HIS MOTHER TO HER FEET) Shouldn't we call out the guard... Or something?

LON : No. It doesn't matter. What can they do now? I have the Great Crystal. (LON GETS THE CRYSTAL OUT OF THE CHEST AND HOLDS IT UP) And everything is prepared. Look. (THE CRYSTAL IS THE SIZE OF A LARGE ORANGE, HEAVY AND UNSPECTACULAR LOOKING)

This scene was originally followed by a lined-up mix to an establishing shot of the bas relief snake head. The lingering shot of Lon holding the crystal would have faded out, leaving just a view of the empty socket in the wall.

The next televised scene — Chela, Nyssa and the Doctor's fleeing through the market — should have been broken up with another cutaway to the snake cave and shots of Tegan laughing manically at the snake growing on her arm, before switching back to the Doctor's encounter with the carnival demon. Instead these two market scenes were segued together.

The filmed scene of the Doctor concentrating on the pendant ought to have been followed by this touching exchange between Ambril and Tanha before Lon's entrance in the sky hero costume;-

TANHA : (TURNS BACK FROM THE WINDOW) Do you have any children, Ambril?

AMBRIL: (LOST IN HIS OWN DOUBTS) No, my Lady.

TANHA : You are very sensible. You have your objects. An object lasts. You hold it in your hands, and it belongs to you. Children can be very disappointing in that respect. Don't you think so?

AMBRIL: ...My lady, Tanha, I really don't know...

TANHA : I do.

A filmed scene of Nyssa scouring the horizon for signs of Dojjen was trimmed immediately after this scene too. Shortly afterwards, just following Dojjen's sudden appearance, the action would have cut back to Tanha fussing around Lon, making last minute adjustments with pins to his costume.

TANHA : (TO LON) Keep still.

LON : Mother!

TANHA : Lon, please. You're not helping. I've nearly finished.

AMBRIL: My Lady, we should have set off. The schedule dictates...

TANHA : I am fully aware of what the schedule dictates. But if the thing is going to be done, it is going to be done properly. Keep still! (SHE PINS WHATEVER) Right. Finished. All done. Now we can go!

The very opening of the ceremony lost this initial part of the monologue by the Megaphone Man;-

MAN: (DECLAIMING) I speak here for the Mara. The Great Snake. The Father of Lies. (PUNCTUATED CLACKING OF MARACAS FROM THE ATTENDANT DEMONS) Its thoughts are black in my mind. Its words are bitter on my tongue. But I am too weak to resist. (CLACKING) We are all (INDICATING THE ONLOOKERS) to weak to resist. (CLACKING) It has brought confusion to our minds. It has brought Darkness to our hearts. It shows us our death!

Two further minor edits occur during the ceremonial exchanges between Lon and the Megaphone Man. After the former has let the sand trickle through his fingers, he announces, "I claim the right to strike the first blow". "Stranger, you have earned it" is the reply, at which point Lon symbolically strikes the head of the carnival snake. Seated nearby Tanha proffers the crystal to Lon. Ambril puts a hand on her arm. "No, my Lady, not yet".

After Lon has dropped the branch, intoning the litany about sap rising, he claims the right to strike a second blow. The Megaphone man repeats his reply, "Stranger, you have earned it".

The final brief cuts were all to the tussle between the Doctor's group and the bodyguard barring the way into the cave. Chela ponders, "What do we do? Try to explain? An appeal to his reason?" Dubiously the Doctor answers. "I have the distinct feeling he wouldn't listen." Further cutaways before the fight were also excised.

The biggest cut of all was the final scene; a presentation to the new heroes of Manussa in the market place which left open the possibility of a sequel should the Great Mind's Eye fall into careless minds a thousand years down the line(see right).

TRANSMISSION: The above judicious pruning brought the episodes down to their required length, but only just. Part one, with titles, ran to 24' 26", while part two narrowly over-ran at 24' 35". Episodes three and four were both edited down to 24' 29".

Scheduled second in transmission running order, the story was the first of the season to be shown consistently on consecutive Tuesdays and Wednesdays, and was popular with all the fanzines that reviewed it. In Peter Davison and Eric Saward's opinions it was the finest story of the season and the latter had no qualms about discussing a third serial with Christopher Bailey for season 21. An idea submitted under the provisional title *May Time* was commissioned as a Story Breakdown in August 1982, then as a set of draft scripts under the heading *Manwatch* in September that year. But for as yet undefined reasons the story was taken no further once scripts were received.

Christopher Bailey sent in one further idea for a four-parter, *Children's Seth* in August 1983, but this was never progressed, nor was Bailey's name linked with any other television projects after this date.

Since the original broadcast SNAKEDANCE has never been repeated on British terrestrial TV although it was considered worthy enough to be selected for cinema screening as part of the National Film Theatre's *Doctor Who — the Developing Art* weekend in October 1983.

As with KINDA Christopher Bailey eschewed his option to novelise SNAKEDANCE so again W.H.Allen turned the task over to the redoubtable Terrance Dicks. The two Mara stories were published almost simultaneously in hardback, KINDA in December 1984, SNAKEDANCE in January 1984. The cover of the latter was the first win the publishers scored over the insistence by Peter Davison's agent that only photographs of the actor be used on the covers. Andrew Skilleter painted a full colour portrait of a Mara snake as the main cover, leaving space at the top for a small photograph of Davison to be interpolated with the **Doctor Who** logo. The Mara paperbacks were published in March and May 1984 respectively.

Eleven years elapsed before BBC Video released the story in time for Christmas 1994. By this time Davison had changed agents and no restrictions were put on Colin Howard's commission for him to produce the cover painting.

CONTINUITY: In her hypnotised state Tegan repeats some of the lines she spoke in KINDA; "It's horrible. Was that thing inside my head? If you must know I climbed a tree and dropped apples on his head. No, I will never agree to what you ask. But Doctor, am I free of the Mara now? Forever? Am I?"

The Mara was destroyed five hundred years ago, having ruled for three hundred years before that. KINDA presumably takes place within the last five hundred years, which indicates Deva Loka had only followed its cycle through ten or so times. Manussa appears to be an Earth colony, as indicated by cultural references and comments on the 'human minds' of its inhabitants, but Earth is never mentioned, suggesting the Mara saga may take place during the centuries when Earth is uninhabited prior to THE ARK IN SPACE.

The crystals resonate at the frequency of the human mind, but also work for the Doctor, indicating Time Lords resonate at the same frequencies (or can chose to do so). Nyssa's failure to make the crystal work *may* indicate her mind has a different frequency – or she could just have felt silly.

TRIVIA: The documents Ambril is studying when the Doctor first bursts into his office is a bound volume of BBC Set Designer's studio floor plans.

The scene where Tegan first grips Lon's hand and the influence of the Mara passes into him was executed differently in the studio to how it was scripted. Originally Lon is jolted by the sensation, then he grows to like it and the scene ends with him giggling uncontrollably. In the televised version he just yells.

In working through the scene where Lon goads Ambril with the priceless Sumaran artefacts he might never possess, Eric Saward admits he had ardent video collector Ian Levine in mind when he structured this dialogue with Christopher Bailey.

It remains unclear whether Bob Mills, who played Lon's bodyguard, is the comedian Bob Mills who presents **Win Lose or Draw** and enlivened 1995's **Children in Need** with an unprovoked attack on THE MARK OF THE RANI.

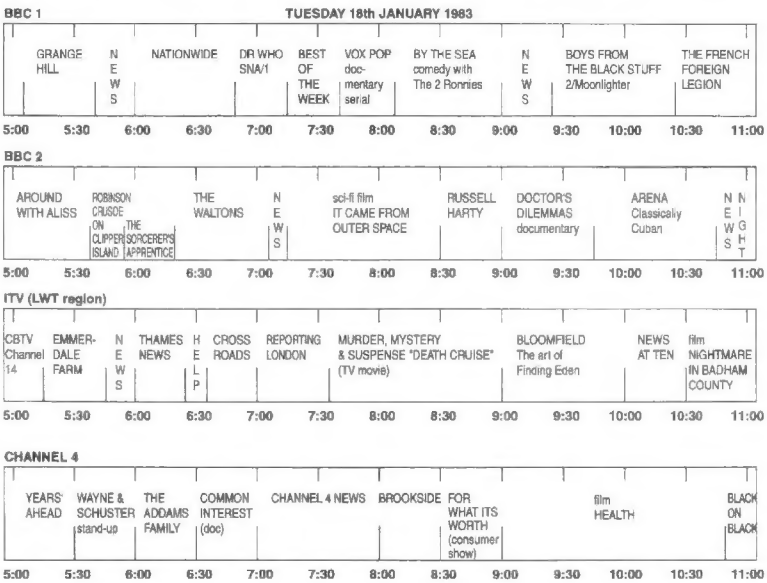
Snaking Up and Down

IT WAS the serial which came and went without fanfare. Having given Season 20 just about the most understated launch of a Doctor Who series ever, Radio Times went one further with SNAKEDANCE, ignoring it totally apart from contractual obligations to print the cast and credits panel. Even then, as a space saving measure, the publication only printed a full listings panel once per issue to cover the two episodes being shown every week.

Presentation department were slightly more effusive, promoting the serial with an effective trailer prior to Tuesday's Evening News. Unusually, this highlighted the serial SNAKEDANCE *in* its own right as much as **Doctor Who** itself, as did the Guardian, when it selected Christopher Bailey's serial as its 'Pick of the Week', describing it as a "complex four-parter..."

The newspapers too kept their distance. While SNAKEDANCE boasted the first appearance of both new costumes worn by Nyssa and Tegan, as far as Fleet Street was concerned that story had been covered back in May 1982 during their photo-calls to the Amsterdam filming. Faced with the only other pin-up options — Colette O'Neil or Martin Clunes in a skirt — it is hardly surprising the Feature Editors preferred instead to concentrate more on the show's looming 20th anniversary celebrations, although nothing new was announced during the fortnight SNAKEDANCE was on air.

Alone amidst the tide of publishing only Marvel Comics gave active support to SNAKEDANCE; parading colour photographs from the new serial on the covers of its January and February editions of ***Doctor Who** Monthly* as well as on the front of the 1982 Winter Special. After nearly three and a half years with the publication, February's issue 74 of this magazine saw the final regular contribution by outgoing Contributing Editor, Jeremy Bentham; a somewhat late preview piece for the Sutton/Fielding costumes worn in Snakedance. The article had been intended for the January edition, but BBC approval for the feature had not been given by the time the issue went to press. January's edition also marked Richard Landen's assumption of the staff writer's mantle.



On Tuesday nights **Doctor Who** faced very little stiff opposition from its competitors. BBC2 was offering first run episodes of **The Waltons** although not by very much. SNAKEDANCE was the first serial of the season fully tucked into the Tuesday/Wednesday slots BBC Programme Planning had allocated for 1983. Right from the start, however, a puzzling trend became visible which would hold true right throughout the remainder of this curtailed season.

Audiences figures were down from the 7.2 million average scored by ARC OF INFINITY although not by very much. SNAKEDANCE was the first serial of the season fully tucked into the Tuesday/Wednesday slots BBC Programme Planning had allocated for 1983. Right from the start, however, a puzzling trend became visible which would hold true right throughout the remainder of this curtailed season.

On Tuesday nights **Doctor Who** faced very little stiff opposition from its competitors. BBC2 was offering first run episodes of **The Waltons** while a non-networked ITV flitted between regions showing the ailing soap **Crossroads** and those broadcasting **Emmerdale Farm**. On Wednesdays, though, the Time Lord's adventures overlapped by ten minutes into the networked transmission slot of one of British television's most popular programmes, **This is Your Life**. Yet, far from suffering a drop in viewers on Wednesday evenings, figures were consistently higher — sometimes by as much as a million — from Tuesday totals, a pattern that would remain consistent until March.

As with ARC OF INFINITY, ratings for SNAKEDANCE clearly demonstrated this see-saw effect; down at the 6.7 million mark for part one, up to 7.7 for part two, down again to 6.6 for part three and then finally exiting January 1983 with 7.4 million viewers. Chart statistics likewise bore out these totals, varying from position 95 at the start, to 75th, 98th and finally 78th.

The reception SNAKEDANCE received from the fans was as mixed as its Tuesday and Wednesday ratings. The Appreciation Society, while generally giving it a thumbs-up as a production, voted it second to bottom in their annual season poll. By almost total contrast, Marvel Comics' poll for 1983 put it in top place, narrowly beating the 'tipped favourite', MAWDRYN UNDEAD, by garnering a full 20% of the total votes cast that year.

The first week of SNAKEDANCE's transmission was notable for two other events; the arrival of another BBC1 science-fiction (?) series, **Captain Zep**, and the launch of the BBC's **Breakfast Time** service. A lighter alternative to the news-led launch of their commercial rival, TV-AM, the **Breakfast Time** broadcasts quickly built a loyal audience and, as Easter approached, were among the first to begin actively promoting the festivities for **Doctor Who**'s 20th anniversary.

SNAKEDANCE

Series 20, Story 2
Serial 124, Code 6D
Episodes 588-591

Cast:

The Doctor [1-4]	Peter Davison
Nyssa [1-4]	Sarah Sutton
Tegan [1-4]	Janet Fielding
Ambril [1-4]	John Carson
Tanha [1-4]	Colette O'Neil
Dojjen [1,3,4]	Preston Lockwood
Dugdale [1-4]	Brian Miller
Lon [1-4]	Martin Clunes
Chela [2-4]	Johnathon Morris
Fortune Teller [1-2]	Hilary Sesta
Hawker [1]	George Ballantine[1]
Megaphone Man [4]	Brian Grellis
Puppeteer [3]	Barry Smith[2]

[1] Studios of 12th-14th April
[2] Studios of 26th-28th April

Small & Non-speaking:

Lon's Bodyguard [1-4][3,4,5,6,7w]	Bob Mills
Tanha's Attendant [1-4][3,4,6,7w]	Barney Lawrence
Ambril's Assistant [2-4][3,8]	Chris Holmes
Worthy [1-4][4,6,8w]	Jean Channon
Worthy [1-4][4,6,8w]	Sheila Vivian
Worthy [1-4][4,6,8w]	Derek Hunt
Worthy [1-4][4,6,8w]	Brian Moorehead
Snakedancer [1,2,4][4,6,10w]	Ray Lavender
Demon 1 [1,2,4][4,6,10w]	Derek Holt
Demon 2 [1,2,4][4,6,10w]	Fred Redford
Crowd [4][4,6,10e]	Patrick Shepherd
Crowd [4][4,6,10e]	Paul De Gallier
Crowd [4][4,6,10e]	Alan Talbot
Crowd [1,3,4][4,6,10w]	Lionel Sansby
Crowd [1,3,4][4,6,10w]	Peter Roy
Crowd [1,3,4][4,6,10w]	Terry Sartain
Crowd [4][4,6,10e]	Alison Neil
Crowd [1,3,4][4,6,10e]	Patricia Roy
Crowd [4][4,6,10e]	Lee Fyles
Crowd [4][4,6,10e]	Hazel Cave
Crowd [4][4,6,10e]	Elaine Hopkins
Crowd [4][6,10e]	Dale Warren
Crowd [4][6,10e]	Robert Smythe
Crowd [4][6,10e]	Rosemary Smith
Crowd [4][6,10e]	Penny Lambrith
Uncertain [1-4][7w]	John Beardmore
Uncertain [1-4][7w]	Derek Suthern
Uncertain [1-4][7w]	Douglas Auchterlonie
Uncertain [2,4][7w]	Steve Whyment
Uncertain [1,2][7w]	Geoffrey Whitestone
Uncertain [1-4][7w]	April Love
Extra [1-4][7e]	Delphine
Extra [1-4][7e]	Victor Reynolds
Extra [1-4][7e]	Sally Gardner
Extra [1-4][7e]	Kenneth Goodfellow
Extra [1-4][7e]	Nancy Adams
Extra [1-4][7e]	Mary Rennie
Extra [1-4][7e]	Linda Carroll
Extra [1-4][7e]	Tina Winter
Extra [1-4][7e]	Karen Burch
Extra [1-4][7e]	Monique Briant
Extra [1-4][7e]	Pamela Dale
Extra [1,2,4][7e]	Mark Allington
Extra [1,2,4][7e]	Valerio Martinez
Extra [1,2,4][7e]	Gaenor Rees
Extra [1,2,4][7e]	Angela Delany
Child [3][9e]	Daniel Chamberlian
Child [3][9e]	Taba Bura
Child [3][9e]	Cassie Shilling
Child [3][9e]	Nicola Appleby
Child [3][9e]	Maxine Jeffrey
Child [3-4][9e]	Jamie Farrar
Child [3-4][9e]	Cyd Humphries

[3] Studio of 14th April
[4] Studio of 26th April
[5] Studio of 27th April
[6] Studio of 28th April
[7] Charged to episode one
[8] Charged to episode two
[9] Charged to episode three
[10] Charged to episode four

Crew:

Title Music by	Ron Grainer and the BBC Radiophonic Workshop
Realised by	Peter Howell of the BBC Radiophonic Workshop
Incidental Music	Peter Howell
Special Sound	Dick Mills
Production Assistant	Rita Dunn
Production Manager	Margot Hayhoe
Assistant Floor Manager	Maggy Campbell
Floor Assistant	Kate Power
Studio Lighting	Henry Barber
Technical Manager 2	Derek Thompson
Studio Sound	Martin Ridout
Grams Operator	
Electronic Effects	Dave Chapman
Vision Mixer	Carol Johnson
Videotape Editor	Rod Waldron
Crew	11
Senior Cameraman	Alec Wheal
Film Cameraman	John Baker
Film Sound Recordist	Ron Blight
Film Editor	Alastair Mackay
Costume Designer	Ken Trew
Make-Up Artist	Marion Richards
Assistants	
Dressers	
Visual Effects Designer	Andy Lazell
Title Sequence	Sid Sutton
Property Buyer	Pamela Hoffman
Show Working Supervisor	Bill Lovely
Scene Crew	
Graphic Designer	Ian Hewitt
Designer	Marjorie Pratt
Production Secretary	Jane Judge
Production Associate	Angela Smith
Writer	Christopher Bailey
Script Editor	Eric Saward
Creator of Nyssa ©	Johnny Byrne
Producer	John Nathan-Turner
Director	Fiona Cumming

Programme Numbers:

Part 1:	1/LDL/E101W/72/X, Spool L20053
Part 2:	1/LDL/E102P/72/X
Part 3:	1/LDL/E103J/72/X, Spool L20482
Part 4:	1/LDL/E104D/73/X

Filming: 31st March, 1982.

Rehearsal: 5th-9th April, 1982.

Recording: 12th - 14th April 1982, TC1.
26th - 28th April, 1982, TC1.

Transmission:

Part 1:	18th January 1983, 6.55pm BBC1 (24'26", 18.50.22 - 19.14.46)
Part 2:	19th January 1983, 6.45pm BBC1 (24'35", 18.46.35 - 19.10.10)
Part 3:	25th January 1983, 6.50pm BBC1 (24'29", 18.50.12 - 19.14.41)
Part 4:	26th January 1983, 6.45pm BBC1 (24'29", 18.44.09 -19.08.38

Audience, Position, Appreciation:

Part 1:	6.7m, 95th, 65.
Part 2:	7.7m, 75th, 66.
Part 3:	6.6m, 98th, 67.
Part 4:	7.4m, 78th, 66.

Books & Literature

CORNELL, Paul, TOPPING, Keith and DAY, Martin: *The **Doctor Who** Discontinuity Guide* (1995)
DICKS, Terrance: ***Doctor Who** - Kinda* (1983)
DICKS, Terrance: ***Doctor Who** - Snakedance* (1983)
ELIOT, TS: Poems including *The Wasteland, Four Quartets, Burnt Norton, The Rock and East Coker.*

Magazines

Aggedor 3 (1983, Jackie Marshall compares Hindle and Lon, suggests Dojjen's poem comments on Lon, Ambril and Tegan, and sees the end as a triumph of faith over experience)
Brave New World 2 (1991, Martin Wood comments on the 'false Maras' in the story)
Cloister Bell 5 (1983, Matthew Prince sees the shattered crystal ball as Tin unleashed upon a world of yang)
Cloister Bell 10/11 (1985, Fiona Cumming interview, including comments on her decision to de-emphasise the Buddhist element)
Cygnus Alpha 11 (1984, Jonathan Wessex comments that Lon is intrigued because Tegan isn't a sexual conquest, but something more interesting)
Demnos 1 (1983, Daniel Rebellato sees Lon's rejection of the Mara statuette as an ironic prophecy of his later possession)
Deva Loka 2 (1984, Book review; Anthony Brown comments on the 'full culture' feel)
The Developing Art (1983, Jeremy Bentham introduces the story)
DWB 2 (Gary Leigh feels the last episode rushed and dislikes the Punch and Judy scene)
DWB 57 (1988, Eric Saward interview, including his comments on Christopher Bailey's abilities, his interest in Tegan and the reasons for commissioning a sequel to KINDA)
Doctor Who Monthly 73 (1983, Preview)
Doctor Who Monthly 76 (1983, Review)
Doctor Who Magazine 90 (1984, Gary Russell claims there is no obvious Buddhist theme to SNAKEDANCE)
Doctor Who Magazine 91 (1984, Janet Fielding interviewed; she saw the story as a chance to underplay)
Doctor Who Magazine 108 (1985, Richard Marson remarks on Manussan culture)
Doctor Who Magazine 127 (1987, Richard Marson discusses SNAKEDANCE as a sequel to KINDA and the reasons for reducing the snake's presence)
Doctor Who Magazine 173 (1991, Fiona Cumming interview, including comments on the Punch and Judy scene)
Dynatrope 2 (1983, Alan Hayes comments that the Fortune Teller comments on the odd things which come into people's minds - like the Mara)
Dynatrope 5 (1984, Alec Charles suggests connections to *As You Like It*)
Fan Aid 1 (1985, Peter Anghelides thinks the cliffhangers forced)
Fantasy Empire 15 (1985, Fiona Cumming interviewed, where she comments on her tendency to handle 'human' stories)
Jagaroth 3 (1984, Robert Nisbet suggests similarities to *Forbidden Planet*)
Kinda 3 (1984, Colm Hackett comments the treatment of Tegan's 'schizophrenia', compared to *The Three Faces of Eve* and *Sybil*, and draws similarities to KINDA's structure)
Mandragora Helix (1984, Gareth Lonnen details the influence of TS Eliot's The Wasteland, and Four Quartets)
The Master Tape 3 (1987, 1987, Martin Hughes comments on the development of the Mara)
The Matrix 2 (1983, Fiona Cumming comments on the decision to move Dojjen's scenes from a snowy environment, the inclusion of the Punch and Judy scene)
Mawdryn 3 (1983, Martin Wiggins discusses Saward's influence on the story's structure, noting the breakdown of long scenes into brief sequences)
Opera of Doom 3 (1986, Mike Teague thinks the story less visual than KINDA)
Peladon 3/4 (1986, Robert Perry suggests Saward rejigged the story to introduce more mystery; Saward sugggests otherwise in DWB57)
Perigosto Stick 1 (1991, Nick Pegg things SNAKEDANCE more 'normal' than KINDA, and therefore less interesting)
Pharos Project (1984, John Logan comments on the destruction of images which offend the Mara in both KINDA and SNAKEDANCE, and that the Doctor's arrival causes the story)
Prydonian 1 (1983, Michael Stead comments that there are no Dukkha-like personifications to make the plot more accessible and interprets the Six Faces of Delusion)
Relativity 1 (185, Dominic Maxwell feels the ending too sudden)
Second Dimension 4/2 (1991, Simon Horton describes examples of Snakedancing in reality and similarities between KINDA and SNAKEDANCE)
Shada 18 (1984, Robin Campbell thinks Lon and Tahna's relationship incestuous)
Shada 19 (1985, Justin Richards comments on the use of mirrors and the contrast drawn between sight and actuality; he mentions Tahna's belief that objects are eternal when Lon has threatened to destroy the artifacts)
Space Rat 5 (1984, Jackie Marshall on TS Eliot; Tegan's dream is suggested as an echo of Burnt Norton, the Snakedance is linked to lines from *East Coker, Four Quartets* and *Burnt Norton*, and the Mara itself to *The Rock*. She sees Dojjen's journal as a voyage of self-discovery the Doctor must follow)
Starburst 136 (1989, Ken Trew interview, including comments on costume influences from desert lands and the Catholic church)
Stock Footage 2 (Justin Richards on TS Eliot; Dojjen's home as another poetic reference)
Think Tank 23 (1991, Korvin Mobberley discusses plot structure and comments that here the Mara attacks a materialistic society, whereas in KINDA it attacked a spiritual one)
Timelash 9 (1988, Zach Waugh criticises the cliffhangers)
TV Zone 13 (1990, Glen Wallace details cut scenes)
Typhonus 2 (1985, Martin Day comments there is less to attract an audience's attention than in KINDA even though the script is less intellectual)
Zerinza 32 (1984, Pat Fenech calls the story mystical)
Zero Room 4 (1984, Alec Charles discusses similarities to PLANET OF THE SPIDERS)

Theatre

As You Like It
La Cage Aux Folles
Close of Play
Diary of a Somebody
Guy Landscape
The Henrys
Histories
How the Other Half Loves
Me and My Girl
A Pagan Place
Wars of the Roses
Wuthering Heights

Radio: **The Archers** (BBC 1951-...)

Cinema

Absolution (Anthony Page, 1978/81)
Accidental Death (1963)
The Adventures of Quentin Durwood (1955)
The Black Windmill (Don Siegel, 1974)
Captain Kronos, Vampire Hunter (1974)
Carry On Columbus (Gerald Thomas, 1992)
Dombey and Son (1959)
Dreams Lost, Dreams Found
Emma (1972)
Hard Travelling
Julius Caesar (1969)
Lady Caroline Lamb (Robert Bolt, 1971)
Plague of the Zombies (John Gilling, '66)
Ransom (Caspar Werde, 1975)
Reasonable Force
The Russia House (Fred Schepisi, 1990)
Staggered (Martin Clunes, 1994)
Swing Kids
Taste the Blood of Dracula (Peter Sasdy, 1971)
Thunderbird Six (David Lane, 1968)
Time Bandits (Terry Gilliam, 1981)
Wild Flowers

Television

The Agatha Christie Hour (Thames '81)
Blake's Seven (BBC 1978-81; HORIZON, 30/1/79)
Boon (Central 1986-95)
Bread (BBC 1986-91)
The Club (Channel 4 1994)
Come Out, Come Out, Wherever You Are (BBC 1975)
Coronation Street (Granada 1961-...)
Crown Court (Granada 1972-84)
The Day of the Triffids (BBC 1981)
Doctor Who (BBC 1963-89, 1996-...)
Dombey and Son (BBC 1983)
Hannay (Thames 1988-89)
Harry Enfield's Television Programme (BBC 1990-92)
The Hitch-Hiker's Guide to the Galaxy (BBC 1981)
Jackanory (BBC 196?-1996)
Jeeves and Wooster (Granada 1990-93)
Lovejoy (BBC 1985, 1991-94)
The Man Who Haunted Himself (BBC,
Men Behaving Badly (Thames 1991-2, BBC 1994-...)
Miss Marple (BBC 1984-92)
The Morecambe and Wise Show (BBC 1966-77)
No Place Like Home (BBC 1983-87)
Out of the Unknown: This Body is Mine (BBC, 5/5/71)
Over Here (BBC 1996)
The Prisoner of Zenda (BBC 1984)
The Professionals (LWT 1977-1982)
The Scarlet Pimpernel (BBC)
Secret Army (BBC, 1977-80)
Send in the Girls (Granada 1978)
A Song for Europe (BBC 1982)
The Spoils of War (Granada 1980-81)
Tenko (BBC, 1981-85)
That Beryl Marston
Thirty Minute Theatre (BBC 1965-78)
The Troubleshooters (BBC 1966-72)
Z Cars (BBC 1961-78)

Doctor Who

The Ambassadors of Death
Arc of Infinity
Black Orchid
Castrovalva
City of Death
The Keeper of Traken
Kinda
The Leisure Hive
Mawdryn Undead
The Massacre of St Bartholomew's Eve
Snakedance
Terminus
Terror of the Autons
Timeflight
The Visitation

Music

Doctor Who: The Music (BBC Records)
Doctor Who: Earthshock (Silva Screen)

Next Episode:
MAWDRYN UNDEAD

Nicholas Courtney:
Old Soldiers Never Die...
They just retire a few years early.